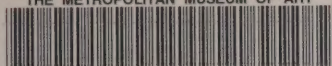


THE METROPOLITAN MUSEUM OF ART



3 0620 00584670 3

119.8

T
1942²

THE METROPOLITAN MUSEUM
OF ART

THE LIBRARY



PRESENTED BY

PARKE-BERNET GALLERIES

100060

PRICED

*The Magnificent Tapestries
and the
Furniture and Interior Work in the
HARRY PAYNE WHITNEY
Mansion at 871 Fifth Avenue
New York*

*

PUBLIC AUCTION SALE ON THE PREMISES
APRIL 29 AND 30 UNDER MANAGEMENT OF

PARKE-BERNET GALLERIES · INC

NEW YORK · 1942

SALE NUMBER 371

ON THE PREMISES OF
871 FIFTH AVENUE • NEW YORK

PUBLIC EXHIBITION

Monday and Tuesday, April 27 and 28

FROM 10 TO 5 O'CLOCK

FIFTY CENTS ADMISSION FOR BENEFIT OF
Community Service Society of New York

PUBLIC AUCTION SALE

Wednesday, April 29, promptly at 2 o'clock
Thursday, April 30, Commencing at 11 o'clock

ADMITTANCE TO THE WHITNEY RESIDENCE
ON SALE DAYS BY CARD ONLY

Apply to Parke-Bernet Galleries • Inc.

[ATTENDANCE LIMITED TO CAPACITY OF THE HOUSE]



EXHIBITION & SALE UNDER MANAGEMENT OF
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK

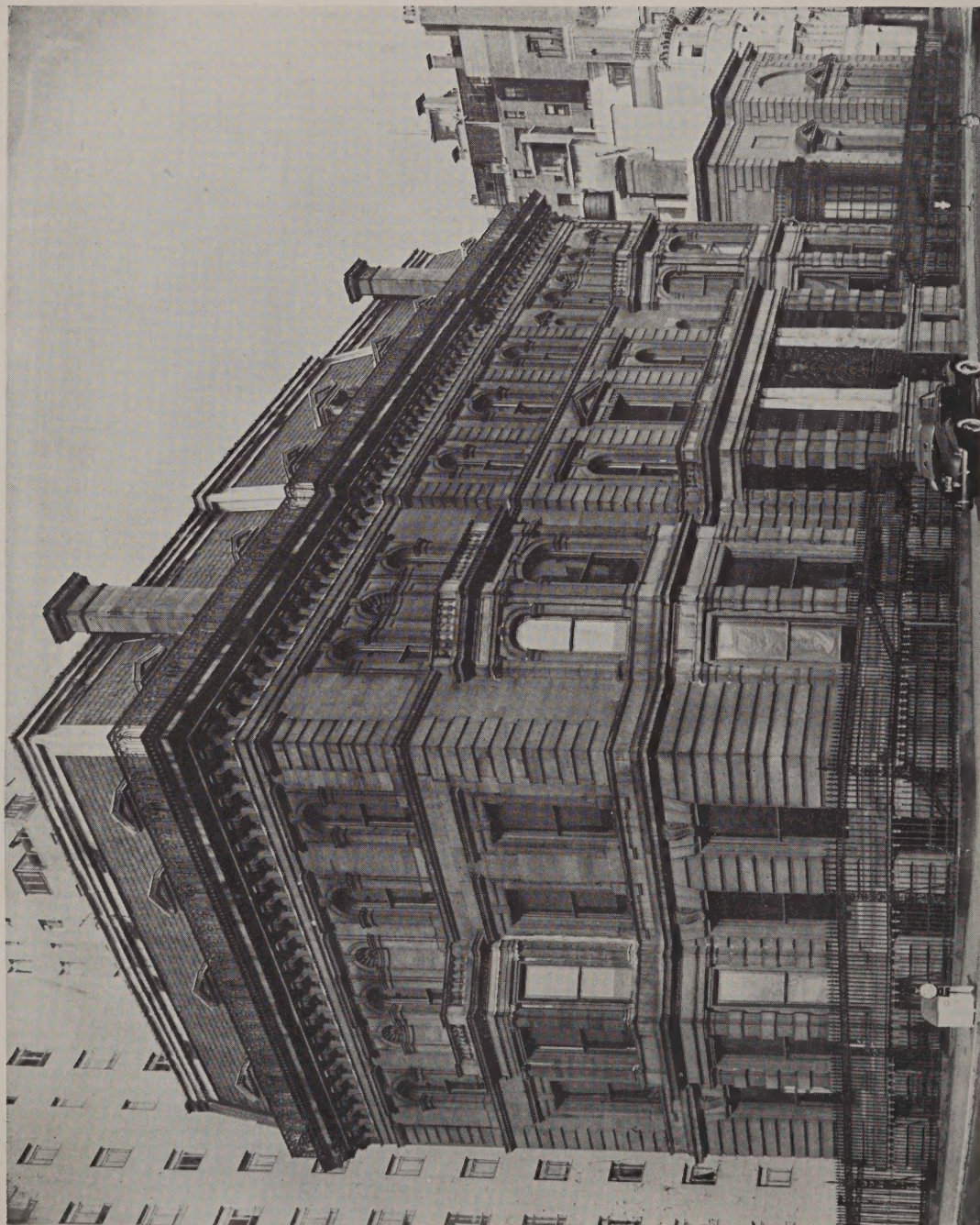
PLAZA 3-7573



Sales Conducted by

HIRAM H. PARKE • OTTO BERNET
HARRY E. RUSSELL, JR • LOUIS J. MARION

1942



THE HARRY PAYNE WHITNEY RESIDENCE AT 871 FIFTH AVENUE · NEW YORK

IMPORTANT GOBELINS · BEAUVAIS
AND BRUSSELS TAPESTRIES

Fine French Furniture and Paintings

PANELING · CHANDELIERS · MANTELS
AND OTHER INTERIOR WORK

Property of the Estate of the Late
Harry Payne Whitney



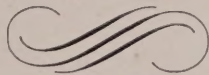
Public Auction Sale

ON THE PREMISES OF THE
HARRY PAYNE WHITNEY MANSION
871 FIFTH AVENUE · NEW YORK

By Order of the Executors of His Estate

April 29 promptly at 2 o'clock
April 30 commencing at 11 o'clock

ADMITTANCE BY CARD ONLY



Under Management of
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK · PLAZA 3-7573

*Tapestries mostly
bought in *
distributed to U.S.
Museums through
P. W. French & Co.*

PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

None of the items in the present catalogue are
subject to the Federal Excise Tax as set forth in
paragraph 11 of the Conditions of Sale.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.
10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for re-sale, the buyer will be required to pay the Federal Excise Tax equivalent to 10 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot," in which case the request should state the amount to be bid "For the Lot." The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY

HIRAM H. PARKE • OTTO BERNET • HARRY E. RUSSELL, JR • LOUIS J. MARION

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK

Telephone PLAZA 3-7573

Cable PARKGAL

HIRAM H. PARKE • *President*

OTTO BERNET • ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*

EDWARD W. KEYES • *Secretary and Treasurer*

ORDER OF SALE

FIRST SESSION

WEDNESDAY, APRIL TWENTY-NINTH, PROMPTLY AT TWO O'CLOCK

Chinese Porcelains	1- 12
Velvets and Embroideries	13- 50
Fur Rugs	51- 58
Paintings	59- 65
French Furniture and Decorations	66-132
Important Tapestries	133-167
French Furniture and Decorations [Concluded]	168-193

SECOND AND LAST SESSION

THURSDAY, APRIL THIRTIETH, AT ELEVEN O'CLOCK

THIRD FLOOR		194-221
Hall	194	
Bedroom One	195-199	
Bedroom Two	200-201	
Bedroom Three	202-205	
Room Four	206-212	
Room Five	213-218	
Room Six	219-221	
SECOND FLOOR		222-265
Northwest Red Bedroom	222-229	
Boudoir	230-234	
Louis XVI Bedroom	235-238	
Dressing Room Adjoining		
Southeast Sitting Room	240	
Southeast Sitting Room	241-247	
Southeast Bedroom	248-253	
Second Floor Hall and		
Stairway to Grand Hall	255-265	
MAIN FLOOR		266-386
Salon	266-279	
Library	280-294	
Grand Hall	295-315	
Dining Room	316-345	
Grand Ballroom	346-375	
Long Gallery	376-386	
GROUND FLOOR		387-416
Reception Room	387-402	
Entrance Vestibule	403-416	

FIRST SESSION

Wednesday, April 29, 1942, promptly at 2 p.m.

CATALOGUE NUMBERS 1 TO 193 INCLUSIVE

CHINESE PORCELAINS

1. BLUE AND YELLOW DRAGON PLAQUE

Ch'ien-lung

15 Reserved in a cobalt blue ground with Imperial five-clawed yellow dragons amid clouds and flames in pursuit of the jewel. Seal mark underfoot.

Diameter $9\frac{3}{4}$ inches

2. IMPERIAL FAMILLE ROSE BOTTLE WITH YELLOW GROUND

Ch'ien-lung

90 Cylindrical vase with tall neck enclosed by gilded dragon handles; allover *famille rose* enamel decoration of lotus scrolls and bats, with four reserve medallions painted with mountain landscapes.

Height 13 inches

3. CELADON JAR

Ming

80 Bulbous wide-mouthed jar, modeled in relief with panels of peonies and other blossoms above a collar of plantain leaves, under a sea green glaze.

Height $10\frac{1}{2}$ inches

3A. IMARI DECORATED PITCHER

25 Iron red ground reserved with floral and diaper decoration, in colors, and a coiling dragon in relief; handle repaired.

Height 11 inches

4. PAIR FAMILLE VERTE BALUSTER-FORM BEAKERS

K'ang-hsi

260 Allover enamel decoration, in the *famille verte* colors and gilding, of scrolling peony vines with large blossoms, amid which are *fêng huang* birds; repaired.

Height $17\frac{1}{2}$ inches

5. PEACOCK BLUE BOTTLE-FORM VASE

Ch'ien-lung

40 Tall-necked globular bottle with dark greenish blue glaze meshed with a bold close crackle.

Height 17 inches

6. FAMILLE VERTE BULBOUS VASE

K'ang-hsi

90 Decorated with lappet-like panels of butterflies and flowers in colors in a stippled green ground, a band of diaper ornament and stiff vertical leaves above; foot chipped.

Height $15\frac{1}{4}$ inches



[NUMBER 8]

[NUMBER 7]

7. FAMILLE VERTE TALL BALUSTER-FORM BEAKER

K'ang-hsi

200- Slender baluster vase with high flaring neck, decorated on a white ground in the *famille verte* enamels with figure of a mandarin with attendants in a summer pavilion amid trees, receiving a group of ladies bearing banners, with another official and councillors looking down on the scene from a castellated keep; the neck depicting the Three Star Gods with children in a rocky landscape. Repaired.

Height 30½ inches

[See illustration]

200- 8. FAMILLE VERTE TALL BALUSTER-FORM BEAKER *Late K'ang-hsi*
Type of the preceding, depicting officials and ladies in summer pavilions, the neck also with figures of the Three Star Gods with children and animals; of later manufacture. Repaired. *Height 30 1/4 inches*

[See illustration]

45- 9. CELADON DRAGON VASE *Ch'ien-lung*
Ovocyindrical vase with wide incurvate neck, molded in bold relief with five-clawed dragons disputing the jewel amid clouds, the neck with a collar of plantain leaves. *Height 25 inches*

150- 10. PAIR BLUE AND WHITE TEMPLE JARS WITH COVERS *XVIII Century*
Potiche with hat cover, decorated in cobalt blue with collars of deep lappets, reserved with peonies and leafage. Covers repaired. Have gilded tabourets. *Height of jar 22 inches; of tabouret 18 inches*

70- 11. PAIR BLUE AND WHITE TEMPLE JARS WITH COVERS *XVIII Century*
Wide-mouthed potiche with hat cover, decorated with collars and small linked hexagonal panels of floral ornament. Have teakwood tabourets. *Height of jar 22 inches; of tabouret 17 inches*

50- 12. BLUE AND WHITE TEMPLE JAR WITH COVER *XVIII Century*
Baluster-form potiche, the cover with *Fu* lion finial; painted in underglaze blue with lotus scrollings. Has teakwood tabouret. *Height of jar 25 inches; of tabouret 19 inches*

VELVETS AND EMBROIDERIES

80- 13. TWO GOLD- AND SILVER-EMBROIDERED WINE RED VELVET CUSHIONS *Italian, XVI-XVII Century*
Large cushion appliqué with narrow bands of gold and silver leaf scrollings; and a smaller one with allover design of Renaissance strap scrollings.

80- 14. FOUR OLD GOLD AND WINE RED CISELÉ VELVET CUSHIONS *Italian, XVII Century*
With fragmentary designs of Baroque leaf scrolls entwined with floral vines and supporting baskets of fruit and foliage.

60- 15. FOUR VELVET CUSHIONS
Three in Louis XIV *ciselé* old gold and wine red velvet; and one in garnet velours. [Lot.]

100- 16. SILVER-EMBROIDERED CRIMSON VELVET ECCLESIASTICAL BANNER *Spanish, XVII Century*
Worked allover with scrolling urns of flowers centring a crowned oval medallion painted with a devotional subject. Swallowtail form. *5 feet x 36 inches*
From Vitall Benguiat, New York

17. PAIR APPLIQUÉ-EMBROIDERED CRIMSON VELVET CUSHIONS

Italian, XVI Century

50 Appliqué with symmetrical voluted scrolls of leafage and lilies centring a blank escutcheon; bordered with velvet of later date.

18. PAIR APPLIQUÉ-EMBROIDERED CRIMSON VELVET CUSHIONS

Italian, XVI Century

50- Similar to the preceding.

19. THREE APPLIQUÉ-EMBROIDERED CRIMSON VELVET CUSHIONS

Spanish, XVI Century

60- Large cushion of Genoese velvet, appliqué in old gold silk with a garland enclosing pendent foliated devices.

20. SILVER LACE TABLE COVER

Italian, Late XVII Century

40 Consisting of narrow bands of lace with Baroque scroll design on a trellised ground, mounted on pale green silk.

7 feet x 55 inches

21. GOLD- AND SILK-EMBROIDERED AND NEEDLEPAINTED VELVET CUSHION

Italian, XVI Century

40 In wine red Genoese velvet, worked in gold and silver thread and colored silks with figures of the Virgin and Child and S. Peter, in oval strapwork medallions within Renaissance niches.

22. APPLIQUÉ-EMBROIDERED CRIMSON VELVET ALTAR FRONTAL

Italian, XVII Century

200- Displaying large blossoms and foliage volutes and an armorial escutcheon, in silks and metal thread appliqué in a ground of red velvet.

41½ inches x 7 feet 6 inches

23. SILK LAIDWORK EMBROIDERY VALANCE

Italian, XVII Century

70 Ivory ground worked with symmetrical panaches of blossoms in reds, yellow, and blue; crimson silk fringe.

9 feet 2 inches x 24 inches

24. APPLIQUÉ-EMBROIDERED CRIMSON VELVET ARMORIAL HANGING

Italian, circa 1700

100- Enriched with a ducal escutcheon framed by a running border of flowers and vines in silk and bullion appliqué on a ground of crimson velvet; deep fringe at bottom.

7 feet 9 inches x 51 inches



[NUMBER 25]

25. GOLD- AND SILK-NEEDLEPAINTED WINE RED VELVET COPE

Spanish, XVI-XVII Century

In seventeenth century Genoese wine red velvet, with a fine gold and silk needle-painted Spanish Renaissance orphrey depicting the Virgin and Child and five saints in niches, the hood depicting S. Martin on horseback dividing his cloak with the beggar.

9 feet 4 inches x 58 inches

From Vitall Benguiat, New York

[See illustration]

26. WINE RED VELOURS AND SEVENTEENTH CENTURY PORTUGUESE APPLIQUÉ EMBROIDERY PORTIERE

Centre panel of velours, with broad rose velvet border appliqué with a diaper of cloth of gold rosettes; valance of Portuguese gold-embroidered ruby velvet. Together with a pair of additional valances to match. [Lot.]

9 feet x 5 feet 3 inches

27. APPLIQUÉ-EMBROIDERED CRIMSON VELVET HANGING *French, circa 1700*

Designed with a jardiniere of flowers, bold rococo scrolls, and lattice motives, appliqué on crimson velvet.

9 feet 3 inches x 5 feet 8 inches

27A. TWO EMBROIDERED WHITE SILK CHASUBLES

French or Venetian, Late XVII Century

Worked in gold thread with a symmetrical design of voluted leaf scrollings supporting pastel colored silk blossoms.



[NUMBER 28]

28. APPLIQUÉ-EMBROIDERED RED VELVET ARMORIAL HANGING

Italian, XVII Century

175- Centring a bold Baroque escutcheon with ducal crown framed in a running border of foliage volutes and strapwork, in yellow silk cutwork and bullion embroidery on a ground of red velvet.

9 feet 2 inches x 8 feet 10 inches

From Vitall Benguiat, New York

[See illustration]

29. APPLIQUÉ-EMBROIDERED RED VELVET ARMORIAL HANGING

Italian, XVII Century

Companion to the preceding.

From Vitall Benguiat, New York

30. APPLIQUÉ-EMBROIDERED CRIMSON VELVET FRONTAL

Italian, circa 1600

Displaying an armorial escutcheon flanked by bold flower and leaf *rincaux* in heavy appliqué embroidery, on a ground of worn crimson velvet trimmed with gold galloon and fringe and silver tassels.

44 inches x 9 feet 4 inches

From Vitall Benguiat, New York

31. CRIMSON VELVET ARMORIAL HANGING

Italian, XVII Century

Composed of three long strips of silk velvet, the centre strip plain and embellished with a small heraldic escutcheon; the flanking strips embroidered with an allover arabesque design in sequins; crimson appliqué-embroidered velvet valance.

10 feet 4 inches x 5 feet 2 inches

32. EMPIRE APPLIQUÉ-EMBROIDERED CRIMSON VELVET CATHEDRAL HANGING

French, XVIII-XIX Century

A cardinal's escutcheon framed in a running border of strapwork and flowers in cloth of gold and metal thread, appliqué on a ground of crimson velvet.

9 feet 10 inches x 8 feet 10 inches

33. EMPIRE APPLIQUÉ-EMBROIDERED CRIMSON VELVET CATHEDRAL HANGING

French, XVIII-XIX Century

Similar to the preceding.

34. CRIMSON VELVET AND SILK LAIDWORK EMBROIDERY HANGING

Florentine, circa 1600

Divided into three upright panels featuring symmetrical foliage volutes, birds, and baskets of fruit, in silk laidwork appliqué on a ground of crimson velvet.

10 feet 8 inches x 5 feet 9 inches

From Vitall Benguiat, New York

35. APPLIQUÉ-EMBROIDERED CRIMSON VELVET HANGING

Italian, XVII Century

Long panel of silk velvet with wreaths of flowers and medallion of a saint in silk and bullion appliqué, with lapped valance.

11 feet 7 inches x 5 feet

36. APPLIQUÉ-EMBROIDERED CRIMSON VELVET PORTIERE

Italian, XVI-XVII Century

Large hanging of patinated velvet, with two appliqué escutcheons and narrow border of Portuguese appliqué gold embroidery.

10 feet 7 inches x 9 feet 3 inches



[NUMBER 37]

330- 37. GENOESE RUBY VELVET ARMORIAL BALDACCHINO *Spanish, XVI Century*
In beautifully patinated velvet, pieced and centring a large escutcheon with a green cardinal's hat and pendent *fiocci*, surrounded by four small escutcheons.

11 feet 9 inches x 9 feet 2 inches

[See illustration]

120- 38. GOLD APPLIQUÉ-EMBROIDERED RUBY VELVET HANGING

Spanish or Portuguese, XVII Century

Appliqué in cloth of gold with a design of skeleton palmettes and sprigs of carnations, enclosed within floral strapwork; two widths. 12 feet 10 inches x 40 inches

39. APPLIQUÉ-EMBROIDERED CRIMSON VELVET ARMORIAL HANGING

Italian, XVII Century

250- Displaying a ducal escutcheon framed in bold foliage scrolls in silk and metal thread appliqué in a ground of crimson velvet. Bordered with tasseled fringe.

11 feet 2 inches x 7 feet

40. APPLIQUÉ-EMBROIDERED CRIMSON VELVET ARMORIAL HANGING

Italian, XVII Century

250- Companion to the preceding.

41. SILVER APPLIQUÉ-EMBROIDERED CRIMSON VELVET ARMORIAL HANGING

Italian, XVII Century

140- Deep crimson velvet, appliqué-embroidered in silver with bold scrollings of blossoms, centring an escutcheon within a coroneted canopy.

9 feet 10 inches x 7 feet 8 inches

42. CRIMSON VELVET AND SILK DAMASK ARMORIAL HANGING

Italian, XVII Century

80- Composed of a panel of crimson velvet flanked by panels of damask joined with gold galloon, decorated with an appliqué-embroidered escutcheon and having a plum velvet valance of three points with long fringe. 12 feet 10 inches x 6 feet

43. CRIMSON VELVET AND SILK DAMASK ARMORIAL HANGING

Italian, XVII Century

80- Companion to the preceding.

44. TWO CRIMSON VELOURS PORTIERES

800- Double-faced; one of six widths, the other of three widths. [Lot.]

16 feet x 11 feet 7 inches

14 feet 11 inches x 5 feet 8 inches

45. CHINESE GOLD-EMBROIDERED CRIMSON AND BLACK WALL SILK HANGING

Tao Kuang

70- Black satin central rectangle embroidered with mandarin figures with painted faces on a gold ground; borders of mandarin figures on terraces, flowers and bats, dragons and phoenixes, in gold and colored silks. 14 feet 2 inches x 9 feet 6 inches

46. CHINESE GOLD AND SILK EMBROIDERY HANGING

Tao Kuang

260- Depicting Immortals, scholars, flowers, and inscriptions in a red and yellow ground. 12 feet x 58 inches

47. FOUR ORIENTAL SILK TEXTILES

25- Chinese gold brocaded yellow satin table cover; Japanese blue satin gold-embroidered cover; and two Japanese silk brocade and embroidery runners.

[Lot.]

48. PAIR ANTIQUE ITALIAN RUBY VELVET LONG CUSHIONS

Window seat or bench cushions.

20-

49. FOUR LOUIS XIV CRIMSON AND GOLD CUT VELVET CUSHIONS

Large oblong cushion in worn velvet with yellow ground; silk-fringed. [Lot.]

65-

50. FIVE CUSHIONS

Assorted, in brocade and seventeenth century embroidery. [Lot.]

40-

FUR RUGS

51. TWO FOX LAP ROBES

One composed of sixteen gray skins; the other of fourteen red fox skins, mounted on gray and brown broadcloth. [Lot.]

100-

Lengths 5 feet 11 inches and 5 feet 6 inches

52. TWO BUFFALO AND BEAR-SKIN RUGS

Oblong bear-skin rug mounted on felt; and skin of water buffalo. [Lot.]

40-

Lengths 6 feet 6 inches and 7 feet

53. TWO OCELOT RUGS

With mounted heads; as exhibited. [Lot.]

25-

Lengths about 7 feet

54. TWO POLAR BEAR RUGS

With mounted heads; as exhibited. [Lot.]

70-

Lengths 6 feet 7 inches and 5 feet 7 inches

55. TWO POLAR BEAR RUGS

With mounted heads; as exhibited. [Lot.]

75-

Lengths 9 feet 8 inches and 7 feet 5 inches

56. THREE POLAR BEAR RUGS

As exhibited. [Lot.]

70-

Lengths 9 feet, 6 feet 2 inches, and 6 feet 3 inches

57. FOUR BEAR-SKIN RUGS

Brown bear skins, with mounted heads. As exhibited. [Lot.]

40-

Lengths 8 feet 6 inches to 6 feet 4 inches

58. FIVE ANIMAL-SKIN RUGS

Assorted; as exhibited. [Lot.]

25-

Lengths 36 inches to 6 feet

PAINTINGS

GUY PENE DU BOIS

AMERICAN: b. 1884

59. *NUDE*. Figure of an auburn-haired girl seated on the edge of a chair draped with green and pink articles of clothing; in the background, an oil painting leaning against a paneled yellow wall. *Panel: 20 x 15 inches*

150—Thirty-fifth Annual Exhibition of American Paintings and Sculpture, Art Institute of Chicago, 1922



[NUMBER 60]

MAURICE DE VLAMINCK

FRENCH: 1876-1934

450 60. *LANDSCAPE WITH FIGURE*. White farm buildings, some with red roofs bordering a golden hayfield in the foreground; at the right, a laborer in blue standing in a ploughed field. In the background, green trees upon the bank of a stream. Signed at lower right VLAMINCK. *25½ x 36 inches*

[See illustration]



{NUMBER 61}

CHARLES EMILE JACQUE

FRENCH: 1813-1894

1050- 61. *SHEPHERD AND SHEEP*. A shepherd in blue smock driving his flock through an oak grove, his dog standing at the right; open vista at the left with a red-roofed cottage in the middle distance. Gray sky. Signed at lower left CH. JACQUE and dated 1881.

32 x 25½ inches

{See illustration}

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753-1839

425- 62. *PORTRAIT OF A LADY*. Half-length figure in white gown, a rose bandeau through her light hair; holding with both hands a pink box. Landscape and sky background. 17½ x 14¼ inches

From the Goupil Galleries, New York

JOHN OPIE, R.A.

BRITISH: 1761-1807

135- 63. *PORTRAIT OF A YOUNG WOMAN*. Waist-length figure slightly to the left, the head turned facing the observer, her features and neck lighted from above. She wears a dark gown, trimmed with a narrow line of red, and a blue bandeau through her hair. Brown background. 25 x 20 inches

From Dowdeswell & Dowdeswells, London

FLEMISH SCHOOL

XVII CENTURY

1200- 64. *PORTRAIT OF A CAVALIER*. At bust-length to half left, looking towards the observer, wearing a dark brown doublet, rose shoulder sash, and wide lace-edged falling collar, his long brown hair tied with bowknots. With old inscription nailed to stretcher *Gaspard de Lig(nvi)lle. Capitano Nostre Ne. . . 6 Septre.* 25 x 20 inches

GEORGES JEANNIN

FRENCH: 1841-1925

200- 64A. *VASE OF FLOWERS*. Pink, red and white garden flowers, including peonies, poppies and roses, contained in a festooned vase placed upon the corner of an Oriental carpet. Signed G. JEANNIN. 48½ x 31 inches

VENETIAN SCHOOL

XVI CENTURY

110- 65. *S. CATHERINE*. Depicting the crowned saint at full length in rose gown and saffron mantle embroidered with coronets, holding a palm and seated beside her attribute, a spiked wheel. Sky background. 35 x 22 inches

FRENCH FURNITURE AND DECORATIONS

- 10- 66. BRONZE DORÉ DESK SET *Louis XVI Style*
Inkstand, hand blotter, and letter rack of matching design. Together with a Lenox
porcelain stationery rack, and a paper weight in the form of a bronze Buddha.
[Lot.]
- 15 67. ART NOUVEAU BRONZE BUST *F. van der Straeten, French: XIX Century*
Loosely draped figure of a smiling girl covering her mouth with her left hand.
Signed. *Height 12 inches*
- 15 68. PAIR JAPANESE BRONZE JARDINIERES
Low urn on fretted round foot, both entwined with undercut branches of plum
blossoms. *Height 10 inches*
- 45 69. BRONZE KRATER URN *Roman Style*
Two-handed urn modeled with a frieze of figures from Homer's *Iliad*; fluted
foot. Golden patina. On black Belgian marble plinth. *Height 12½ inches*
- 20- 70. BRONZE STATUETTE *Emil Hébert, French: XIX Century*
Thetis. Nymph buckling a greave, with her foot upon her helmet. Golden patina.
Signed. *Height 14¾ inches*
- 30- 71. BRONZE DORÉ MANTEL CLOCK
Decorated porcelain dial in *bronze doré* upright case with glazed sides.
Height 11 inches
- 15 72. TERRA COTTA STATUETTE *F. van der Straeten, French: XIX Century*
Laughing figure of Columbine seated, leaning her arms on the back of a chair.
Signed and dated Paris '84. *Height 14 inches*
- 20- 73. EMPIRE BRONZE DORÉ MANTEL CLOCK *French, XIX Century*
Architrave supporting a drum-shaped movement. *Height 15½ inches*
- 10- 74. JAPANESE WROUGHT BRONZE COVERED URN
Globular, wrought in high relief with coiling dragons. *Height 16 inches*
- 2256 75. TWO BRONZE STATUETTES
Venus de Milo, cast by Barbedienne; Michelangelo, by T. Feuchère. [Lot.]
Heights 17 and 18½ inches
- 250 76. BRONZE HEAD *Vincenzo Gemito, Italian: b. 1852*
Head of a boy in a cap, carrying a jug and fishing nets on his right shoulder;
signed. Revolving gilded bronze circular plinth wrought with thistles.
Height 19 inches

40- 77. TORTOISE SHELL AND BRONZE DORÉ BRACKET CLOCK *Louis XV Style*
Of cartouche form, mounted in *bronze doré* with rococo motives and vase finial;
striking movement. Height 17 inches

80- 78. PAIR GILDED BRONZE ALTAR CANDLESTICKS *Italian, Late XVI Century*
Fluted urn bordered with chiseled leafage, supporting a small *bobèche*; on fluted
and vase-turned support flaring into a broad fluted round foot with three leaf-
scroll appliques. Height 26 1/2 inches

80- 79. PAIR GILDED BRONZE ALTAR CANDLESTICKS *Italian, Late XVI Century*
Similar to the preceding.

001- 80. EMPIRE MAHOGANY AND BRONZE DORÉ MANTEL CLOCK *Sironval jeune, Paris*
Circular dial in drum enclosed by four columns; mounted in *bronze doré* with a
trophy and basket with doves. Height 16 inches

20- 81. BRONZE GROUP
Depicting an Oriental youth brandishing a round shield, an uncoiling snake ris-
ing at the gesture of his right hand. Green patina. Height 25 1/2 inches

60- 82. PAIR CARVED AND GILDED PRICKET CANDLESTICKS *Italian, XVII Century*
Knopped and balustered shaft enriched with festooned cherub heads, on trilateral
volute base with cherub masks. Height 33 inches

25- 83. POLYCHROMED TERRA COTTA BUST *After Francesco Laurana*
Bust of a young princess in net coif and square-necked gown, polychromed
green, red, and gold; on plinth with gilded seraph heads. Height 20 1/2 inches

65- 84. EMPIRE BRONZE DORÉ MANTEL CLOCK *Denière, Paris*
Circular dial inset in a *bronze doré* pedestal supporting a pair of doves and flanked
by figures of Cupid and Psyche; base with applied classic designs and musical
trophy. Height 27 1/2 inches

30- 85. CARVED AND GILDED OVAL WALL MIRROR
Oval ribbon-wound and reeded frame crested with a bowknotted spray of husks.
Height 40 inches; length 36 inches

40- 86. PAIR POLYCHROMED ALTAR CANDLESTICKS *North Italian, XVII Century*
Balustered and ring-turned shaft, polychromed red, blue, and ivory.
Heights 18 inches and 17 inches



[NUMBER 87]

87. SCULPTURED MARBLE GROUP *Louis Claude Vassé, French: 1716-1772*
Standing lightly draped figure of a nymph with flower-wreathed hair, her right
hand resting upon an amphora standing on a tabouret enriched with lion masks.
Height 28 inches

1200- From Duveen Brothers, Inc., New York

[See illustration]

88. EMPIRE GILDED BRONZE CLOCK

H. Motel, Paris, circa 1820

Of classic temple form, with decorated frieze and plinth; white enamel dial.

Height 24 inches

89. BRONZE STATUETTE OF DIANA

Augustus St. Gaudens, N.A. American: 1848-1907

Diana of the Tower, her nude figure loosing an arrow, the left foot poised on a globe; trilateral plinth. Signed and dated 1899. Green patina. *Height 40 inches*

90. PAINTED METAL STATUETTE OF THE INFANT CHRIST, ON CARVED AND PARCEL-GILDED PLINTH

Italian Renaissance

Nude standing figure in the manner of Verrocchio, restored, on scrolled walnut support carved with angelic figures; demi-cartouche-shaped wood plinth with gilded and carved garlanded 'Romaine' medallions. *Total height 37½ inches*

Note: This statuette was purchased in Toulouse in 1890 by the late Stanford White.

91. LOUIS XV BRONZE DORÉ VASE, MOUNTED AS LAMP

Of rocaille baluster form, on scrolled base; fitted as lamp for three lights.

Height 30½ inches

92. PAIR CARVED AND GILDED CARTOUCHE-FORM MIRRORS

Louis XV Style

Cartouche-shaped, with rococo flower- and rocaille-carved frame, the base with fixture for sconce. *Height 29 inches; width 12½ inches*

93. PAIR CARVED AND GILDED TABOURETS IN SILK LAMPAS

Louis XV Style

Cabriolet frame carved with oak leaves; slip seats covered in buff yellow floral lampas. *18 inches square*

94. PAIR CARVED AND GILDED WINDOW SEATS IN SILK BROCADE

Louis XVI Style

Narrow oblong bench with rectangular rising ends and fluted round tapered supports; in flowered pale green silk brocade. *Length 55 inches*

95. LOUIS XV CARVED AND GILDED CHAIR WITH PAINTED LEATHER PANELS

Italian Rococo

Richly pierced and carved frame and flaring supports, covered in cut plum velours; the leather panels painted with mythological subjects, nymphs, and amors.

96. TULIPWOOD PARQUETERIE CABINET

Louis XVI Style

Front enclosed by two doors and two sliding shutters inlaid in a *parqueterie* design; gilded bronze mounts. *Height 58 inches; width 28½ inches*

SUPERB LOUIS XV BEAUVAIS TAPESTRY SUITE
AFTER BOUCHER

[NUMBERS 97 TO 107 INCLUSIVE]

97. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY

French, XVIII Century

26000 f
Cartouche-shaped molded back richly carved with leafage and crested with a scallop shell, open curved and leaf-carved arms with armpads, valanced and molded seat rails elaborately carved with bowknotted festoons of flowers, partly *ajouré*, and scrolling into cabriole legs. Back, seat, and armpads in Beauvais tapestry of the period, the seats depicting rustic landscape scenes, the backs with pairs of lovers, after the cartoons of François Boucher. Woven in shades of blue, green, yellow, and fawn, together with Venetian red and a beautiful rose pink. The frames and those of the rest of the suite are all of later date.

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See gravure illustration opposite]

98. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY

French, XVIII Century

En suite with the preceding.

From Duveen Brothers, Inc., New York

99. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY

French, XVIII Century

En suite with the preceding.

From Duveen Brothers, Inc., New York

100. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY

French, XVIII Century

En suite with the preceding.

From Duveen Brothers, Inc., New York

[Continued]

SUPERB LOUIS XV BEAUVAIS TAPESTRY SUITE
AFTER BOUCHER

[CONTINUED]

101. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

From Duveen Brothers, Inc., New York

102. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

From Duveen Brothers, Inc., New York

103. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

From Duveen Brothers, Inc., New York

104. LOUIS XV CARVED AND GILDED CANAPÉ IN BEAUVAIS TAPESTRY
French, XVIII Century
Length 5 feet 6 inches

En suite with the preceding.

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See gravure illustration preceding]

105. LOUIS XV CARVED AND GILDED CANAPÉ IN BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

From Duveen Brothers, Inc., New York

SUPERB LOUIS XV BEAUVAIS TAPESTRY SUITE
AFTER BOUCHER

[CONTINUED]



[NUMBER 106]

106. PAIR LOUIS XV CARVED AND GILDED BERGÈRES IN BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

From Duveen Brothers, Inc., New York

[See illustration]

SUPERB LOUIS XV BEAUVAIS TAPESTRY SUITE

{CONCLUDED}



{NUMBER 107}

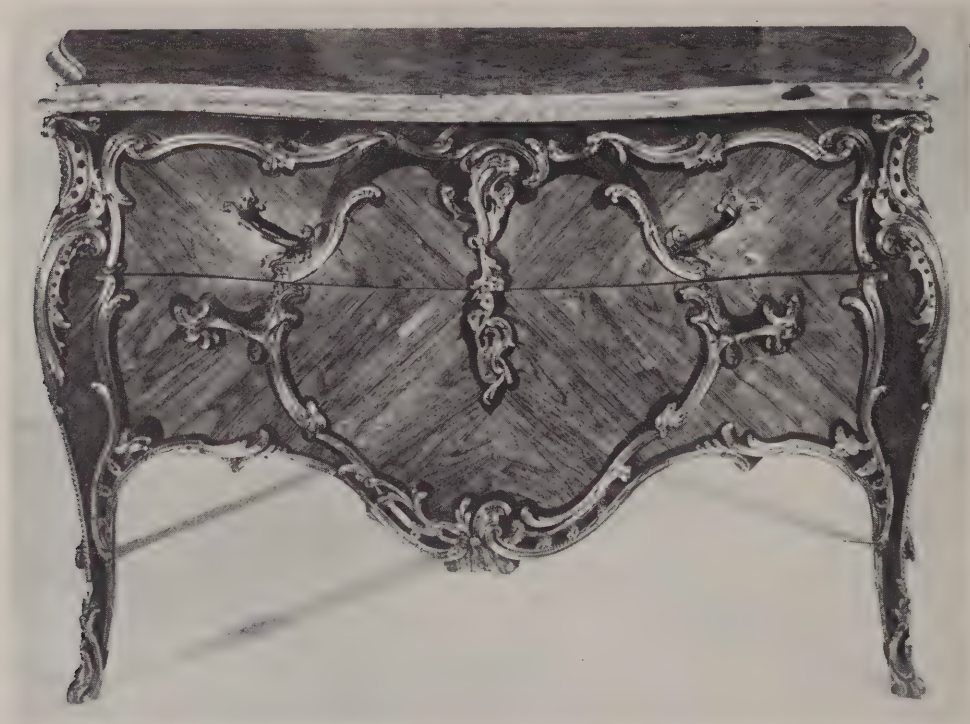
107. LOUIS XV CARVED AND GILDED CHEVAL SCREEN IN BEAUVAIS TAPESTRY

*French, XVIII Century**En suite* with the preceding; panel depicting two youths and a maiden making music in a landscape.*Height 46 inches; width 28½ inches*

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

{See illustration}



[NUMBER 108]

108. LOUIS XV INLAID AMARANTH AND TULIPWOOD BOMBÉ COMMODE
MOUNTED IN BRONZE DORÉ

French, XVIII Century

1800- Demi-cartouche-shaped serpentine top of *brèche d'Alep* marble, *bombé* sides and deeply valanced front with two long drawers, cabriole legs. Beautifully mounted in *bronze doré* with rococo knee appliques and rims, and endive-scrolled framing centring a large cartouche, outlining tulipwood veneers edged with amaranth. Has stand.

Height 35 inches; length 56½ inches

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See illustration]

109. KINGWOOD WRITING TABLE WITH CARTONNIER *Louis XV Style*

Shaped table on cabriole supports, surmounted at one end with a cabinet of small drawers containing a clock; gilded bronze mounts.

Height 58 inches; width 48 inches

110. RÉGENCE CARVED AND GILDED WING CHAIR IN EARLY EIGHTEENTH CENTURY PAVOT TAPESTRY

Deep back with wings and seat cushion, covered in *pavot* tapestry of the period, woven with masses of flowers and green foliage in a fawn ground; carved and stretched cabriole-leg frame of modern date.

111. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY

French, XVIII Century

The back and seat in silk-woven tapestry of the period, depicting subjects from La Fontaine's *Fables* in rocaille strapwork, shell and floral cartouches, in a *rose du Barry* ground. The frames, which are of later date, are richly carved with leafage, shells, and flowers.

112. CARVED AND GILDED HARP WITH PAINTED DECORATION

Italian, XVIII Century

Fluted Corinthian columnar post hung with festoons, voluted scroll centring a female mask, the head inset with glass panels; sounding board elaborately painted with figures in a garden landscape, surmounted by amors with pet doves.

Height 5 feet 7 inches

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

113. PARCEL-GILDED THREE-FOLD SCREEN IN SEVENTEENTH CENTURY

DRAP D'OR CRIMSON VELVET

Three foliated panels of cut cloth of gold in a ground of crimson velvet; frame carved with mascarons and foliage.

Height 5 feet 7 inches; length 6 feet

114. CARVED AND GILDED MARQUISE IN RED CUT VELOURS *Louis XIV Style*

With richly carved rectangular back, supports, and stretchers. *Length 42 inches*

115. SIX LOUIS XV CARVED AND GILDED SIDE CHAIRS IN CRIMSON VELVET

Italian Rococo

2700- Velvet-covered shaped back and seat; frames and cabriole supports elaborately carved with reeding, foliage, shells, and masks.

116. SIX LOUIS XV CARVED AND GILDED SIDE CHAIRS IN CRIMSON VELVET

Italian Rococo

2700- Similar to the preceding.

117. SIX LOUIS XV CARVED AND GILDED SIDE CHAIRS IN CRIMSON VELVET

Italian Rococo

2700- Similar to the preceding.

118. LOUIS XV CARVED AND GILDED SETTEE IN CRIMSON VELVET

Italian Rococo

275- *En suite* with the preceding. Length 9 feet 2 inches

119. LOUIS XV CARVED AND GILDED SETTEE IN CRIMSON VELVET

Italian Rococo

275- Similar to the preceding.

120. LOUIS XV CARVED AND GILDED SETTEE IN CRIMSON VELVET

Italian Rococo

275- Similar to the preceding.

121. LOUIS XV CARVED AND GILDED SETTEE IN CRIMSON VELVET

Italian Rococo

275- Similar to the preceding.

122. CARVED AND PARCEL-GILDED HARP WITH LACQUER AND
PAINTED DECORATION

French, XVIII Century

Stop-fluted post with gilded leaf-voluted scroll, the head rail in brown lacquer decorated with *chinoiserie*s; sounding board of curly maple, painted on the upper face with floral garlands and pendent trophies and a rural landscape scene.

Height 5 feet 5 inches

130- From Emile Peyre, Paris

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920



{NUMBER 123}

123. LOUIS XV TULIPWOOD MARQUETERIE BOMBÉ COMMODE, RICHLY
MOUNTED IN BRONZE DORÉ BY CAFFIERI *French, XVIII Century*

Demi-cartouche-shaped serpentine top of *brèche d'Alep* marble, *bombé* valanced sides and front with two long drawers, cabriole legs. The whole veneered with a trellis parquetry design and elaborately mounted with richly chiseled rococo-scrolled knee appliques, rims, handles, and a large central rococo ornament, attributed to J. J. Caffieri; the ormolu stamped with crowned C assay mark. Carefully reconditioned. Has stand. *Height 34½ inches; length 5 feet*

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See illustration]

FINE LOUIS XV BEAUVAIS TAPESTRY SUITE
AFTER OUDRY

[NUMBERS 124 TO 129 INCLUSIVE]

124. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY
French, XVIII Century

Generously proportioned back and seat in silk-woven tapestry of the period designed with subjects from La Fontaine's *Fables*, after Oudry, framed in flowers, foliage, and strapwork. The frames richly carved with leafage, fluting, and fruit motives. The frames of these chairs and of the rest of the suite are of later date.

1200- From a *château* near Mans (Sarthe)

Collection of Prince Nicholas Obidine

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See illustration]

125. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

1200- From a *château* near Mans (Sarthe)

Collection of Prince Nicholas Obidine

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

126. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

1200- From a *château* near Mans (Sarthe)

Collection of Prince Nicholas Obidine

From Duveen Brothers, Inc., New York

127. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY
French, XVIII Century

En suite with the preceding.

From a *château* near Mans (Sarthe)

1200- Collection of Prince Nicholas Obidine

From Duveen Brothers, Inc., New York

[Continued]



[NUMBER 129]



[NUMBER 124]

FINE LOUIS XV BEAUVAIS TAPESTRY SUITE
AFTER OUDRY

[CONTINUED]



[NUMBER 128]

128. PAIR LOUIS XV CARVED AND GILDED BERGÈRES IN BEAUVAIS TAPESTRY

French, XVIII Century

900- *En suite* with the preceding; with loose seat cushions.

From a *château* near Mans (Sarthe)

Collection of Prince Nicholas Obidine

From Duveen Brothers, Inc., New York

[See illustration]

FINE LOUIS XV BEAUVAIS TAPESTRY SUITE
AFTER OUDRY

[CONCLUDED]

129. LOUIS XV CARVED AND GILDED CANAPÉ IN BEAUVAIS TAPESTRY

French, XVIII Century

En suite with the preceding.

Length 7 feet 6 inches

From a *château* near Mans (Sarthe)

1200- Collection of Prince Nicholas Obidine

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See illustration facing page 28]

100- 130. LOUIS XIV RICHLY CARVED AND GILDED CONSOLE TABLE

The deep frieze and supports pierced and carved with shells, *putti*, and foliage; top covered with crimson silk velours. *Height 31½ inches; length 40 inches*

131. PAIR CARVED AND GILDED COLUMN TORCHÈRES *Italian, XVII Century*

Spirally twisted Baroque Corinthian column entwined with vines, on bulbous base carved with clusters of flowers and leafage, and supporting an urn of vine leaves. Fitted for electricity. *Height 6 feet 1 inch*

132. PAIR LOUIS XV CARVED AND GILDED FAUTEUILS IN BEAUVAIS TAPESTRY

French, XVIII Century

360- Well-proportioned back and seat in silk-woven tapestry of the period designed with animals and birds in medallions after Oudry, surrounded by flowers, strap-work, and foliage in colors in a light ground. The frames, which are of later date, are elaborately carved with shells, leafage, and guilloches; cabriole legs.

IMPORTANT TAPESTRIES



133. BEAUVAIS TAPESTRY

Circa 1720

4000- Depicting Aphrodite in rose and white draperies, seated with two amors on a cloud, within an elaborate niche with a garlanded and festooned rococo arch supported on pairs of slender golden pilasters, each with a draped plinth furnished with an urn on which is seated a peacock; the base of the group depicting two musical *putti* flanking an arrangement of urn and cornucopia of treasures, in a rose ground. Closely woven in the finest wools lavishly enriched with silk.

10 feet 9 inches x 7 feet 2 inches

Companion to the following

[See illustration]



134. BEAUVAIS TAPESTRY

Circa 1720

En suite with the preceding, depicting a Bacchic nymph with thyrsus and glass of wine, attended by an infant satyr; the general arrangement of the surrounding framework similar to the preceding, but the pediment surmounted by macaws, the urns flanked by small animals, and the basal ground consisting of a fountain between infant satyrs playing with leopards or eating grapes.

10 feet 9 inches x 6 feet 4 inches

Companion to the preceding

[See illustration]

135. FONTAINEBLEAU TAPESTRY

XVI Century

DIANA AND BRITOMART: ALLEGORY OF CHASTITY. The curving bank of the sea-shore with the figure of Diana as huntress, followed by hounds and a number of her nymphs, hastening down to the water's edge; before her eyes is the sinking figure of the nymph Britomart, who appears a second time in the middle distance as her body is hauled in a net on board a small fishing vessel. In the distance at the left, she appears fleeing from King Minos, who is seen again, attended by an amor, holding up his hands in horror at the sight of her rescue from the sea; while farther off, in the distance, she steps from the net to greet Diana. The side borders are of a rare green embellished with trophies of spear and crossed bows, monogram of interlaced C's (see below), and entwining branches of bay leaves with ribbon spirals bearing mottoes. The upper and lower borders are in fawn, with Latin mottoes and tiny vignettes of mythological scenes, etc.; at upper corners two crowned escutcheons, at upper centre a large banderole inscribed in old French with the story of Britomart's flight from Minos, and the invention of the net. Above the cartouche at lower centre appears the Greek letter Δ (? for Diane de Poitiers). Woven in the finest wools, enriched with silk.

15 feet x 9 feet 8 inches

Note: This is a tapestry from the famous series which includes the 'Diana' panels in the Château d'Anet, built in 1547 by Henri II for his favorite, Diane de Poitiers. The Château set consists of four panels, all of which bear the mottoes found in this and the following tapestry [number 136], viz., SIC IMMOTA MANET (thus she remains unmoved) and NON FRUSTRA JUPITER AMBAS (not in vain did Jupiter [create] both). In the side borders of the Château d'Anet set appears the monogram of Diana and Henri (interlaced D's connected by an H) which in the present panels have become interlaced C's (? possibly altered for Charles IX, the son of Henri II). Another hanging of the series is in the Rouen Museum, making seven in all, which, according to Hunter (*vide infra*) are all that survive of this rare series.

Recorded in G. L. Hunter, *The Practical Book of Tapestries*, 1925, p. 138

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See illustration]



136. FONTAINEBLEAU TAPESTRY

XVI Century

7600- NIOBE AND LATONA: ALLEGORY OF PRIDE. In the foreground a man leads forward an ox crowned for sacrifice, while another with rose crimson cloak holds out his hand to check his approach; it was to have been a victim to Latona, whose shrine appears in the left middle distance. Beneath an arched portico is the statue of the goddess holding a sunburst and crescent, emblems of Apollo and Diana, her children. Four people kneel in worship, exhorted by a priestess. In the centre of the scene, the priest with his censer has turned his back upon the goddess and is following the rash Niobe, who wears a crown and is attended by her seven daughters; she gestures back the crowd which approaches her. Meanwhile in the clouds, above a distant mountain, Latona is seen pleading with Diana and Apollo against Niobe's maternal arrogance; down below in the plains, on the edge of an estuary, Niobe's sons are seen exercising their horses, heedless of their approaching doom. In the distance, the city of Thebes at the foot of a towering mountain, with shipping in the harbor.

Border *en suite* with the preceding, with vignettes, etc., Latin mottoes, and a cartouche at upper centre in old French recounting the legend of Niobe and Latona; at lower centre, interlaced monogram of Henri II and Diane de Poitiers; at the centres of the sides, interlaced C's (? for Henri's son, Charles IX). Woven in the choicest wools, enriched with silk. 15 feet 6 inches x 10 feet 6 inches

See note to the preceding.

Recorded in G. L. Hunter, *The Practical Book of Tapestries*, 1925, p. 138

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

137. BRUSSELS SILVER-WOVEN TAPESTRY

Circa 1680

1150- DIANA AND NYMPHS HUNTING. The goddess with five nymphs, wearing gaily colored draperies of crimson, sapphire blue, old gold, and fawn, with enrichments of silver, strides across the sward in the foreground towards the left, accompanied by two hounds, the leading nymph brandishing a boar spear. The beautiful landscape shows a broad placid river winding through a wooded park, with artificial cascades before a wall in the middle distance, and a glimpse of a mansion on top of a wooded mountain. Exquisite tan border with continuous leaf scrollings garlanded with flowers and hung with bowknots, quivers and crossed torches, mascarons, snail shells, and other devices, canopied wreaths at the upper corners. Executed in the finest wools, enriched with silks and silver thread.

12 feet 2 inches x 13 feet 4 inches

[See illustration]



[NUMBER 137]

138. GOBELINS TAPESTRY, AFTER L.J.-J. DU RAMEAU

Circa 1790

LA CONTINENCE DE BAYARD. Paneled interior of a palace hung with a shield. In the foreground, a young girl in tight-waisted white robe with puffed sleeves addresses a word to her kneeling mother in rose-colored robe with blue-lined brown cloak, to whom Bayard, in brilliant sky blue doublet, is handing a purse. Behind him are two figures of attendants bending over a chest filled with golden coins. Formal border simulating a golden picture frame, with leaf motives at the corners. Closely woven in the finest wool and silk.

12 feet 4 inches x 8 feet 6 inches

Note: The second series of the *Histoire de France*, woven at the Gobelins, was ordered in 1784 by M. d'Angeviller from a number of different painters and comprises nine subjects, which included the present hanging and number 142 in this catalogue (*q.v.*), which were first executed in the years 1784-87, and constituted the last series prior to the Revolution. The painting of the present subject, by Louis Jean-Jacques du Rameau (1733-1796), was in the Paris Salon of 1777, and weavings in 1790 and 1791 were executed under the direction of the *chef d'atelier* Pierre-François Cozette. For details of the series, see Maurice Fenaille, *Etat Général des Tapisseries de la Manufacture des Gobelins*, 1907, vol. IV, no XIX, p. 369.

The story represented is briefly as follows. The Chevalier Bayard, resting at Grenoble, had brought to him, to be his mistress, a beautiful young girl; who, upon being admitted to his presence, broke down and confessed that her mother was on the point of death and she herself engaged to a neighbor whom she was unable to marry because they were penniless. Bayard, having assured himself of her truthfulness and virtue, refused to permit her to sacrifice herself, and causing her mother, who had recovered, to be brought before him, gave her a purse of gold equal to twice the desired dowry and dismissed her.

[See gravure illustration]

139. BRUSSELS TAPESTRY, AFTER LUCAS VAN LEYDEN

Circa 1690

From a series of the '*Months of Lucas*' and depicting peasants engaged in rural occupations—a man, woman and child gathering apples, another man hoeing, another sowing seed and, in the distance, figures feeding fowl in a farmyard. Border filled with flowers, foliage, and fruits in rich profusion. The predominant colors are crimson, yellow, and blue.

10 feet x 11 feet 8 inches

Companion to the following

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

140. BRUSSELS TAPESTRY, AFTER LUCAS VAN LEYDEN

Circa 1690

From a series of the '*Months of Lucas*' and depicting a traveler and boy in the foreground buying cherries of a woman, who stands holding scales in which she weighs some cherries. In the distance, other figures are dipping sheep and engaged in other rural occupations outside farm buildings. Border matching that of the preceding tapestry.

10 feet x 8 feet 9 inches

Companion to the preceding

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920



141. BRUSSELS TAPESTRY

Circa 1680

BACCHUS AND ARIADNE. Corner of a park with trees overhanging a garden wall. Bacchus, clothed in a lion skin and Venetian red cloak, is holding the hand of the seated Ariadne, who wears yellowish brown draperies; behind him is a *putto* with a vine-wreathed spear, while above them a second amor flourishes a torch and golden scarf. Tan border woven in gay colors with a continuous pattern of strapwork embellished with flowers and urns of fruit, pairs of crossed quivers, birds, etc., the latter with beautiful naturalistic plumage. Woven in the finest wools, enriched with silk.

10 feet 10 inches x 8 feet 6 inches

42.57.2
1500-
142. Gobelins TAPESTRY, BY COZETTE, AFTER LE BARBIER L'ÂINÉ Dated 1792
SULLY AUX PIEDS DE HENRI IV. A beautiful scene depicting a park, with the
Renaissance *château* of Fontainebleau. In the foreground, under the *allée* of the
Mûriers-Blancs, stands the monarch in yellow silk doublet and scarlet satin cloak,
with the blue ribbon of the St. Esprit, his hand on the arm of the kneeling minister,
Sully, who wears slashed and puffed golden yellow and white doublet with purple
cloak and is entreating the king earnestly, his plumed hat on the ground beside
him. A little farther off are three courtiers and a halberdier, watching the col-
loquy. Border simulating a golden picture frame, with a floral cartouche at lower
centre. Signed at lower right on the stone bench *Le Barbier l'ainé Pinxit*, 1783,
and COZETTE [*chef d'atelier*], 1792. Woven in the finest wools and silk, to an
extraordinary closeness of texture. 12 feet 2 inches x 10 feet

Note: The second series of the *Histoire de France*, woven at the Gobelins, was ordered
in 1784 by M. d'Angiviller from a number of different painters and comprises nine subjects,
which included the present hanging and number 140 in this catalogue (*q.v.*), which were first
executed in the years 1784-87 and constituted the last series prior to the Revolution. The
present subject, which was drawn by Le Barbier *l'ainé*, whose signature appears on a bench
in the picture, derives to some extent from the earlier cartoon of François-Henri Vincent and
was executed under the direction of the *chef d'atelier* Pierre François Cozette. Another hanging
of this subject was in the inventory of 1900 in the French Embassy at Constantinople. For
details of the series, see Maurice Fenaille, *Etat Général des Tapisseries de la Manufacture
des Gobelins*, 1907, vol. IV, no. XIX, p. 371.

[See illustration]



[NUMBER 142]

143. BRUSSELS TENIERS TAPESTRY, BY DANIEL LEYNIERS

Circa 1730

PROCESSION OF THE FAT OX. Winter scene in Holland with a frozen canal at the right on which are figures skating and a woman in a sleigh, a bridge at the extreme right and a glimpse of a windmill. The shore is bordered by ragged oak trees, with a gateway and turret spanning the background. A group of peasants in gaily colored costumes, one waving a blue banner, surrounds a white ox garlanded with laurel, being led in procession by a dancing youth to the steps of the inn in the left foreground, the sign of the Cross. Here the procession is welcomed by the hostess with a glass of wine, a group of spectators, a flautist and a drummer. Particolored frame border in Venetian red and tan, with strap-work pattern. Woven in the finest wools, lavishly highlighted with silk. Signed at lower right with initials D L.

10 feet 10 inches x 12 feet 7 inches

Note: This tapestry is either by the weaver Daniel Leyniers or by Daniel Leyniers, jr, the son of Urbain Leyniers, who were active at Brussels in the first half of the eighteenth century. Urbain and Daniel Leyniers worked in conjunction with Henri Reydam between the years 1712 and 1734, according to Göbel, when their Teniers tapestries were mostly executed. One of their series is in the Imperial collection in Vienna. The present subject is identical with that illustrated by Marillier (*vide infra*), pl. 43, a similar hanging then in the collection of Mr Frank Partridge.

See H. C. Marillier, *Handbook to the Teniers Tapestries*, 1932, p. 35, and illustration pl. 43

[See illustration]

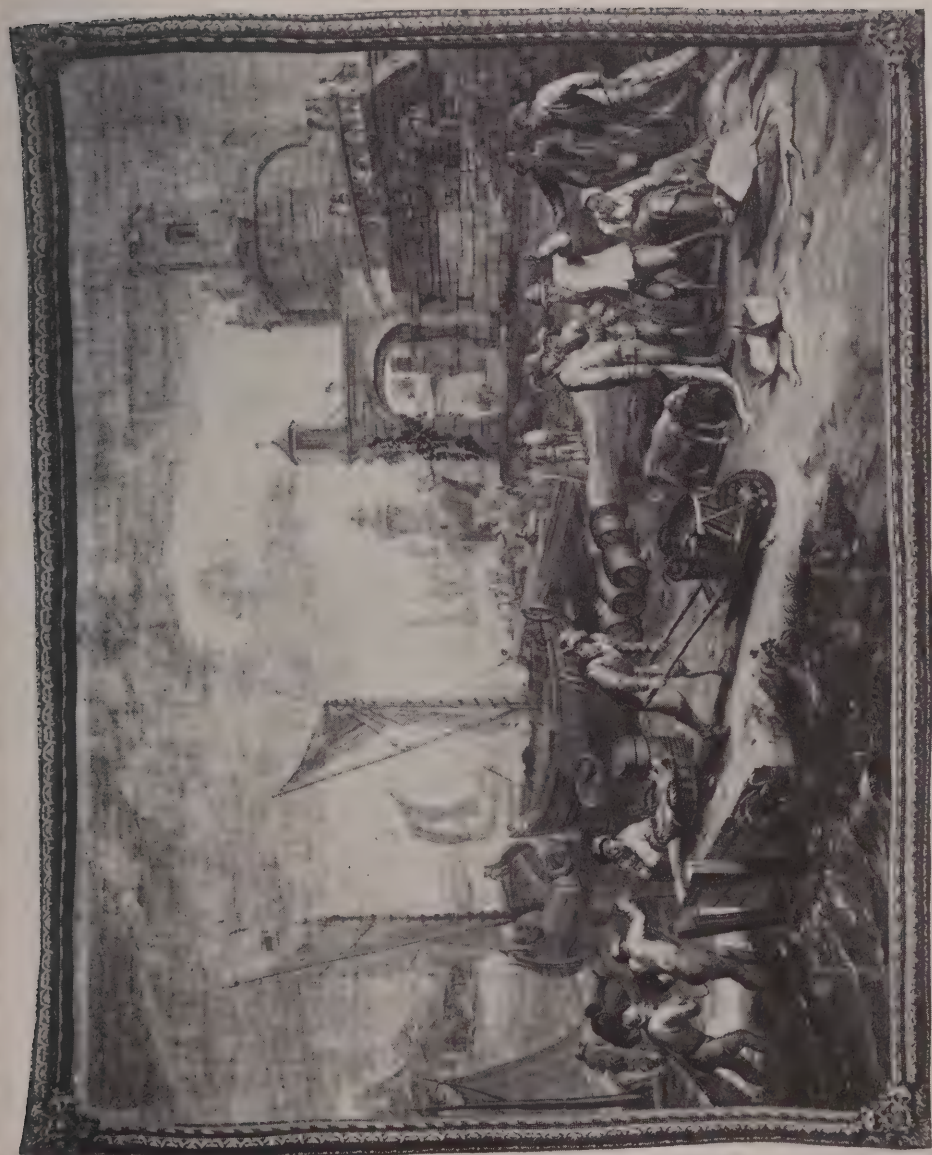


[NUMBER 143]

1025- 144. BRUSSELS TENIERS TAPESTRY, BY DANIEL LEYNIERS Circa 1730
 THE FISH QUAY. An L-shaped wharf extending into the left foreground, with high stone walls behind surmounted by a tower and buttressed with an archway. On the waters of a harbor, fishing schuyts are putting back and forth. On the quay are several groups of figures conversing, six people in the right foreground bargaining over fish, while a youth in a red doublet trundles toward them a basket of the catch. At extreme left other fishermen are wading in the shallows, drawing in a seine. Frame border matching the preceding. Signed at lower right with initials D L. 11 feet x 14 feet

Note: For the Leyniers family, see note to the preceding. *The Fish Quay* was one of the most popular of the Teniers tapestries and exists in a number of variations executed by Daniel Leyniers, J. DeVos, P. & F. van der Borcht and others. The present composition comes nearest to that illustrated by Marillier (*op. cit.*) pl. 14, and by H. Göbel, *Wandteppiche*, 1923, I, vol. II, pl. 299, both of which show additional detail at the extreme right.

[See illustration]



[NUMBER 144]

850-145. BRUSSELS TENIERS TAPESTRY, BY DANIEL LEYNIERS . Circa 1730
MILKING SCENE. Landscape descending towards the right to a placid winding river with clumps of trees and groups of farm buildings in the distance. Cows, sheep, and goats occupy the foreground, together with six figures of boors: a man smoking a pipe, a youth bending over a flageolet player, a woman with a jug, a herdsman leaning on the back of a cow, and a woman in crimson blouse and mauve skirt milking a second cow. Frame border matching the preceding. Signed at lower right with the initials D L. 11 feet 6 inches x 12 feet

Note: For the Leyniers family, see note to number 143. The charming *Milking Scene* exists in several variations, executed by the Leyniers, by J. de Vos, and by Le Clerc and Van der Borch, among others. The present version shows the general foreground composition illustrated in Marillier (*op. cit.*) pl. 19a.

[See illustration]



[NUMBER 145]

IMPORTANT SERIES OF FOUR ROYAL BEAUVAIS TAPESTRIES
AFTER J.-B. H. DESHAYES

[NUMBERS 146 TO 149 INCLUSIVE]

146. BEAUVAIS TAPESTRY WITH THE ARMS OF FRANCE AND NAVARRE, AFTER
J.-B. H. DESHAYES Circa 1760

10100-
REPROCHES D'HECTOR À PARIS. View of a columned interior with a golden tripod
urn upon a pedestal at right, hung with a shaded blue drapery with the arms of
France and Navarre at upper centre. The curly-haired Paris, draped in a crimson
scarf, his sword and plumed helmet at his feet, is seated in a Renaissance arm-
chair beside Helen, who half rises from a blue-covered couch at the appearance
of Hector, approaching from the left in plumed helmet, wrapped in a lion pelt
and carrying a spear, his progress halted by a kneeling slave with a large shield.
At lower right, a handmaiden in scarlet skirt seated upon a sapphire blue velvet
cushion, a basket of wool beside her sandaled feet. Narrow golden cabochon bor-
der, simulating a picture frame. Woven in the finest wools, lavishly highlighted
with silk. 12 feet 8 inches x 9 feet 8 inches

Note: This and the following three tapestries [numbers 146 to 149] are after cartoons
by Jean-Baptiste Henri Deshayes (1729-1765/6), son-in-law of Boucher, from a series of
seven hangings, *L'Iliade d'Homère*, executed in 1761. The treatment of these heroic scenes
indicates the persistence of the influence of the seventeenth century painters like Charles le
Brun. Two of the present series [numbers 147 and 149] bear Deshayes' signature.

See Jules Badin, *La Manufacture de Tapisseries de Beauvais*, 1909, p. 35, and
illustration facing p. 88

See H. Göbel, *Wandteppiche*, 1928, II, vol. I, p. 229

[See gravure illustration]



SACRIFICE DE MINERVE: NUMBER 147

SERIES OF FOUR ROYAL BEAUVAIS TAPESTRIES AFTER DESHAYES

10100- 147. BEAUVAIS TAPESTRY WITH THE ARMS OF FRANCE AND NAVARRE, AFTER J.-B. H. DESHAYES Circa 1760
SACRIFICE DE MINERVE. The scene is draped with filmy mauve curtains, with a brown drapery at upper left, before which is a golden statue of the goddess Minerva, seated, with spear and shield. Below this is a flaming tripod urn attended by a virgin robed in hooded white garments, arms extended toward the throngs at left and right. Prominent among these are the figures in the foreground: at right a veiled woman in mauve and blue kneeling upon a scarlet cushion, a casket of jewels beside her, into which a woman in scarlet reaches for a necklace; at left a figure in golden yellow and blue supporting the brocaded crimson cloak of a maiden in white standing beside him. At upper left appear the columns of the temple and at upper centre the coat of arms of France and Navarre. Signed upon the plinth in the foreground P. DESHAYES [*sic*]. Border similar to the preceding. 12 feet 8 inches x 9 feet 9 inches

See note to the preceding.

See Jules Badin, *La Manufacture de Tapisseries de Beauvais*, 1909, p. 35

See H. Göbel, *Wandteppiche*, 1928, II, vol. I, p. 229

[See illustration on the preceding page]

10100- 148. BEAUVAIS TAPESTRY WITH THE ARMS OF FRANCE AND NAVARRE, AFTER J.-B. H. DESHAYES Circa 1760
COLÈRE D'ACHILLE. At right a tent hung with tasseled golden draperies, with a trophy of War and a mauve banner, and at upper centre the arms of France and Navarre. Before the tent is seated the wrathful Achilles, half wrapped in a Venetian red cloak, turning with his arms outthrust toward his left; three indignant warriors standing behind him. At left is Agamemnon in plumed helmet and golden armor, partly concealed by a sapphire blue cloak, consoling the weeping slave Briseis, who wears celadon garments and a lavender cloak; behind her a helmeted warrior in lilac cloak. The foreground is strewn with arrows, spears, and other weapons. Frame border similar to the preceding. 12 feet 8 inches x 9 feet 4 inches

See note to number 146.

See Jules Badin, *La Manufacture de Tapisseries de Beauvais*, 1909, p. 35

See H. Göbel, *Wandteppiche*, 1928, II, vol. I, p. 229

[See illustration opposite]



[NUMBER 148]

149. BEAUVAIS TAPESTRY WITH THE ARMS OF FRANCE AND NAVARRE, AFTER
J.-B. H. DESHAYES

Circa 1760

10100 HERCULE PRÉSENTANT LE TAPIS. Before a beautiful bluish green hanging trimmed with golden fringe and tassels, with the arms of France and Navarre at upper centre and draped in folds toward the left, the bearded Hercules in scarlet cloak and mauve sandals is seated upon a cushioned gilded tabouret; his arm is extended toward a bearded old man, turbaned and wearing pale yellow cloak, who gestures toward a male slave at right, uncovering a festooned tripod urn. Before him another kneeling barefooted slave lifts a golden ewer and chargers from a sapphire blue tasseled drapery upon the floor. Behind the hero at left stand two helmeted warriors in yellow and blue cloaks, one with his hand resting on a large oval shield. Signed in the left foreground P. DESHAYES [*sic*]. Border similar to the preceding.

12 feet 5 inches x 9 feet 8 inches

See note to number 146.

See Jules Badin, *La Manufacture de Tapisseries de Beauvais*, 1909, p. 35

See H. Göbel, *Wandteppiche*, 1928, II, vol. I, p. 229

[See illustration]



[NUMBER 149]

150. FLEMISH EARLY RENAISSANCE LONG TAPESTRY

XVI Century

2400- ALLEGORY OF VIRTUE. A species of procession in a landscape divided by fruiting trees, the centre one, which is partly restored, bearing the escutcheon of a Foscarini. From right to left the figures are as follows: a maiden in blue robes; a king and queen in rose, blue, and green, bearing the palms of Martyrdom; Lucrece, symbolic of Chastity, in blue robes, stabbing herself; and a youthful prince with rose armor and blue cloak accompanied by a princess in blue and green robes, symbolizing Wedded Happiness. So-called Louis XII border part-colored in shades of Venetian red, with a continuous chain of flowers, fruit, and leafage and showing small restorations. Woven in choice wools, enriched with silk.

5 feet 5 inches x 13 feet 10 inches

[See illustration]



[NUMBER 150]

151. BRUSSELS RENAISSANCE LONG TAPESTRY, BY JAN VAN DEN HECKE

Late XVI Century

6000 THE WEALTH OF ROME: AN ALLEGORY. Landscape panorama scattered with trees, amid which are visible *châteaux* and a village and, at left centre, a Renaissance mansion in an Italian garden. The central foreground is occupied by a group of five Romans and ladies gathered around a chest of treasure admiring golden vases, an armlet, a mirror, and a necklace of pearls; at the right is a woman with two young children (possibly portraying Cornelia, mother of the Gracchi, whose treasures were her children); at the left a noble youth and lady strolling, followed by a pursuing handmaiden. Beautiful fawn border divided into compartments enclosing urns of flowers and fruit and allegorical female figures of Truth, Mercy, Abundance, Peace, etc., with their attributes; at upper centre and corners, coats of arms of the family of Barbo of Venice. Weaver's monogram in lower right selvage. Has been reduced, and with minor repairs to border.

6 feet 8 inches x 20 feet 4 inches

Note: Jan van den Hecke was one of a celebrated family of Brussels weavers, who became dean of his guild and died in 1633/34. A series in the Austrian State Collection of the *Story of Alexander* bears a monogram similar to that in the present one, which Göbel ascribes to this weaver.

[See illustration]

152. BRUSSELS RENAISSANCE LONG TAPESTRY

Late XVI Century

6000 BATTLE BETWEEN THE ROMANS AND THE SABINES. Panorama of the battle field with massed ranks of spearmen in phalanxes in the background, while the struggle continues furiously in the forefront of the plain. Roman spearmen, having destroyed most of the enemy forces, are advancing to take captive the Sabine women, who implore mercy from their opponents' spears. Beautiful fawn border, woven with recurrent clusters of fruit, flowers, and foliage interspersed with figures of sportive *putti* and animals and female figures of Abundance with cornucopiae within pergolas; at upper centre and corners are coats of arms.

6 feet 10 inches x 19 feet 8 inches

Collection of Antiques and Retrospective Arts, Paris Exposition, 1900



[NUMBER 151]

153. BEAUVAIS TAPESTRY, AFTER FRANÇOIS BOUCHER

Circa 1775

LA PIPÉE AUX OISEAUX. A park landscape with a ruined temple at the left, partly overgrown with creepers, and scattered clumps of trees lining the slope, which ends in a winding stream at the right; small birds are flying into a net slung on a frame across the water. Before a fountain group in the extreme foreground are nine youths and maidens and two children, in costumes of crimson, blue, mauve, rose, and old gold, with bird cages and pet birds, those at the right watching the operation of the net. Particolored old gold frame border, with try is signed in reverse at lower right F. BOUCHER, 1775 [*sic*]. Has been slightly recurring pattern of scallop shells alternating with leaf motives, four small sapphire blue cartouches at the corners embellished with *fleurs de lis*. The tapes-
reduced. Woven in fine wools lavishly highlighted in silk.

12 feet 2 inches x 18 feet 7 inches

Note: The superb *La Pipée aux Oiseaux* is one of the famous series of six tapestries after the cartoons of Boucher, known collectively as *Les Beaux Pastorales* or *La Noble Pastorale*. The series was created in 1755 and was so successful that repetitions were woven down to the year 1778, all under the directorship of André-Charlemagne Charron (1753-80). They are among the most joyous and engaging creations of the famous court painter.

See Jules Badin, *La Manufacture de Tapisseries de Beauvais*, 1909, p. 35, and illustration facing p. 72

Recorded in G. L. Hunter, *The Practical Book of Tapestry*, 1925, p. 175

Recorded in H. Göbel, *Wandteppiche*, 1928, II, vol. I, p. 228

[See gravure illustration]

154. BRUSSELS RENAISSANCE TAPESTRY, BY MARTIN REYMBOUTS Circa 1600
 THE WARS OF THE ROMANS. In the foreground a general holding a raised sceptre is rewarding a warrior in rich armor, who stands before him with hands clasped on his breast, a crimson cloak partially concealing his blue and gold armor. In the background, numerous tents and soldiers, while in the distance is seen a walled city, probably Jerusalem. The rich border shows emblematic female figures, clusters of fruits and foliage and other ornament of the High Renaissance. Woven in wools enriched with silk. In the bottom selvage is the mark BB of Brussels, while at the lower right appears the monogram of the weaver.

11 feet 2 inches x 8 feet 2 inches

Note: The Reymbouts family was active in Brussels tapestry weaving as early as the beginning of the fifteenth century. Martin Reymbouts (fl. 1576-1619) executed series of *The Triumph of Petrarch*, *Vertumnus and Pomona*, *The History of Troy*, etc., and was under the patronage of the governments of Madrid and Vienna. He became one of the most celebrated weavers of his city, and after his death in 1619 the *atelier* was carried on by his widow and son Nicholas. The present subject is perhaps part of the *History of Scipio*.

155. BRUSSELS TENIERS TAPESTRY PANEL Circa 1720
 THE FORTUNE TELLER. Landscape with a group of itinerants and pilgrims standing around under a wooded cliff, one of them, an aged man with a staff, having his palm read by a woman fortune teller. Mounted with border of garnet velours.

8 feet 7 inches x 5 feet 10 inches

Note: For an account of this popular subject, of which variations exist woven by V. and D. Leyniers, Le Clerc, and Van der Borch, J. de Vos and others, see H. C. Marillier, *Handbook to the Teniers Tapestries*, 1932, *passim*, and pls. 22-24.

156. OUDENAARDE HUNTING TAPESTRY Early XVIII Century
 LA CHASSE AU CERF. Extended view of rolling wooded country with a village in the distance. In the foreground, a stag pursued by hounds flees towards the right, followed by two galloping horsemen and a huntsman on foot winding a horn.

7 feet 2 inches x 11 feet 8 inches

GRAND SERIES OF BRUSSELS RENAISSANCE TAPESTRIES
"THE WARS OF FLAVIUS TITUS"

[NUMBERS 157 TO 162 INCLUSIVE]

Bought in - Given to Whitney children to Worcester Art Museum.
THIS comprises six of a remarkable set of eight tapestries formerly in the collection of the Marquis Nicolai. When in the possession of Messrs Duveen Brothers, these tapestries were lent to King Edward VII and used during the Coronation festivities, six being hung in the Banqueting Hall of Buckingham Palace, and two in Westminster Abbey. The latter appear in the well-known picture of the Coronation ceremonies by the late Edwin A. Abbey, R.A., N.A.

157. BRUSSELS RENAISSANCE TAPESTRY

XVI Century

TITUS DIRECTING THE SIEGE OF TYRE. The general in corium armor bestrides a caracoling horse, attended by a warrior with scimitar and round shield and followed by a train of infantry. He is directing the operations of infantry with scaling ladders and battering rams assaulting the city, which appears in the right middle distance, already aflame.

7000 - Elaborate compartmented border of characteristic pergolas with herm supporters enclosing figures of youths and maidens, amors, etc., urns of fruit, pairs of birds, etc., the upper and lower borders with vignettes of pairs of lovers in garden landscapes, the whole lavishly garlanded with flowers. Brussels mark B B and shield in lower left selvage and weaver's monogram at lower right.

14 feet x 14 feet 6 inches

Note: The monogram at lower right is identical with that recorded by Göbel on a series depicting the *Story of Joshua* and the *Books of Judges and Kings* in Vienna. (*Wandteppiche*, 1923, I, vol. I, p. 16 of the index of marks.)

Collection of the Marquis Nicolai

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See illustration]



{NUMBER 157}

158. BRUSSELS RENAISSANCE TAPESTRY

XVI Century

7000- THE ROMANS ATTACKING THE CAMP OF THE IONIAN MERCENARIES. A crowded battle scene with Roman soldiers setting upon and breaking up the camp of the mercenaries employed by the Jews in the defense of the city, with flames springing up in the distance and, in the background, a view of wooded mountains. Titus appears in the left foreground, with his sword in his left hand and shield on his right arm, thrusting forward into the combat, while his esquire cuts down an enemy soldier. Border *en suite* with the preceding. Brussels mark B B and shield in lower left selvage and weaver's monogram at lower right.

14 feet 4 inches x 12 feet 9 inches

See note to the preceding.

Collection of the Marquis Nicolai

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

159. BRUSSELS RENAISSANCE TAPESTRY

XVI Century

7000- TITUS RECEIVING TRIBUTE FROM TYRE. The general is seated on the right, his helmet and sword held by a page, receiving the tribute of the conquered. By his side is a man in turban and gaberline, reading from an inventory, while an old man robed in crimson stands before the general, pointing to two high vases filled with gold, which he appears to be offering as ransom for his son, a bearded man in yellow gaberline. Behind this group is a cluster of soldiers with banners and other insignia of war. On the left is another group: three men seated at a table handing out to the soldiers their share of the spoils. In the middle distance, a train of prisoners moving under escort, while elsewhere other victims of the victory are being beheaded or crucified. Further back lie the city and harbor, where the Tyrian ships are seen in flames. Border *en suite* with the preceding. Brussels marks B B and shield in lower left selvage, and weaver's monogram at lower right.

13 feet 10 inches x 10 feet 4 inches

See note to number 157.

Collection of the Marquis Nicolai

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See illustration]



{NUMBER 159}

160. BRUSSELS RENAISSANCE TAPESTRY

XVI Century

TITUS DIRECTING THE SIEGE OF JERUSALEM. In the left foreground, soldiers with spears and shields are advancing to the attack, encouraged by the general's esquire, who stands with back to the observer, his shield upraised toward the city in the rear; close by stands the general himself, holding his baton with heroic gesture. Back of this main group a squadron of cavalry is maneuvering, and in their rear appear the city walls. Troops are swarming up the scaling ladders, while others draw up a testudo, and some are already assailing with a battering ram one of the gates, from the towers of which the defenders are shooting arrows and hurling stones upon the besiegers. Beyond the doomed city of Jerusalem, wooded hills rise in terraces against the sky. Border *en suite* with the preceding. Brussels mark B B and shield in lower left selvage.

14 feet 2 inches x 12 feet 8 inches

See note to number 157.

Collection of the Marquis Nicolai

From Duveen Brothers, Inc., New York

Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

161. BRUSSELS RENAISSANCE TAPESTRY

XVI Century

TITUS AND THE JEWISH CAPTIVES. The general is seated on a tribune at centre with old rose drapery, a female prisoner at his left hand, and in the right foreground kneeling figures of an old man and a woman bearing a golden vase; he is discussing the affair with a bearded councillor standing in the left foreground. Behind him appear soldiers and lictors with fasces and, in the distance, a peaceful rural scene with tents, figures at rustic occupations and soldiers resting. In the distance a view of Jerusalem, amid wooded hills. Border *en suite* with the preceding. Brussels mark B B and shield in lower selvage.

14 feet 2 inches x 10 feet 3 inches

See note to number 157.

Collection of the Marquis Nicolai

From Duveen Brothers, Inc., New York

162. BRUSSELS RENAISSANCE TAPESTRY

XVI Century

TRIUMPHAL ENTRY OF TITUS INTO JERUSALEM. In the distance on the right, at the foot of rolling hills, appears the city with a gateway, from which float yellow and red flags. The road to it is packed with a procession of soldiers, captives, and trophies of war. Conspicuous in the distance are a body borne upon a litter and a woman with a small palm tree in her hand, riding on a camel; nearer to the front, march trumpeters, blowing on the Roman tuba, followed by a woman playing on instruments and dancing and a soldier bearing an immense golden vase, who walks immediately in front of the white horses that draw the general's car. They

[Continued



[NUMBER 162]

Number 162 Concluded]

BRUSSELS RENAISSANCE TAPESTRY

TRIUMPHAL ENTRY OF TITUS INTO JERUSALEM

are attended by a girl who, armed like Bellona, holds a palm and wreath and Victory. Above the general's head is a yellow silk canopy, and by his side caracoles a knight on horseback. Behind this main group is a forest of spears, trophies, and flags. In the right foreground, a group surrounding a lady playing a lute. Border *en suite* with the preceding. Brussels mark B B and shield in lower selvage.

14 feet 2 inches x 21 feet 3 inches

See note to number 157.

Collection of the Marquis Nicolai

From Duveen Brothers, Inc., New York

[See illustration on the preceding page]

163. BRUSSELS TAPESTRY, AFTER CHARLES LE BRUN

XVII Century

THE TRIUMPH OF ALEXANDER. A tumultuous procession with the laureated figure of Alexander, cloaked in scarlet, riding in a chariot drawn by elephants driven by a youth in blue swinging a censer; the car is passing the high walls of a classical temple, on the balcony of which can be seen spectators and before whose portal, at the extreme left, stands the golden statue of a goddess. Beside the victor ride centurions on horseback; three naked slaves bear a huge golden vase upon a stretcher, a general prances on a curveting horse, and musicians play flageolet, lyre, and bucina. Broad tan border with straggling masses of flowers, fruit, and scrolling leafage in rich profusion in a variety of colors; has been slightly reduced.

11 feet 4 inches x 17 feet

Note: This subject is illustrated in reverse in H. Göbel, *Wandteppiche*, 1923, I, vol. II, fig. 341, part of a series, *The Story of Alexander*, in the Castle of Würzburg, the cartoons for which were by Charles le Brun (1619-1690) court painter to King Louis XIV. Göbel describes the subject as the triumphal entry into Babylon; but the Würzburg tapestry lacks the Greek temple portico shown at the extreme left of the present hanging, and this title is probably therefore incorrect. The Würzburg hanging is by the weaver Geraert Peemans.

[See illustration opposite]



[NUMBER 163]

164. FLEMISH TAPESTRY

Circa 1690

Depicting figure of a general in blue doublet and gold mantle with turban, carrying a baton and standing before a palace addressing two guards; at his side, two children gesturing towards him. Woven in blues, Venetian red, and fawns. Reduced in size. With fawn *grisaille* border of paterae and leafage.

9 feet x 7 feet 7 inches

165. BRUSSELS TAPESTRY PANEL

Circa 1730

PAN WITH AMORS. Depicting the god seated beneath a rocky cliff and looking towards two draped amors, one of whom holds a tambourine, the other a pitcher. Two vintners in the background with grapes, emblematic of the wine harvest.

10 feet 6 inches x 38 inches

166. FLEMISH VERDURE TAPESTRY PANEL

Early XVIII Century

Fragment depicting birds amid green tree tops, surrounded by a tan floral border of later date.

5 feet x 6 feet 10 inches

167. BRUSSELS TAPESTRY PANEL

Circa 1730

Fragment of a large tapestry, depicting a muse draped in scarlet, yellow, and blue.

53½ inches x 23 inches

FRENCH FURNITURE AND DECORATIONS

[CONCLUDED]

168. FOUR CARVED AND GILDED FAUTEUILS IN JARDINIÈRE VELVET

Régence Style

Arched back, seat, and armpads in jardinière velvet with ivory ground; frames richly carved with shells, foliage, and trophies.

169. TWO CARVED AND GILDED SIDE CHAIRS IN JARDINIÈRE VELVET

Louis XV Style

Covered in velvet similar to that on the preceding chairs.

170. SHERATON INLAID SATINWOOD SETTEE

English, XIX Century

The curved frame and square tapered legs painted and inlaid with medallions and ebony lines. Needs recovering.

Length 6 feet 10 inches

171. GILDED AND DECORATED HALF-ROUND PIER TABLE

Adam Style

The frieze and round tapered supports carved and gilded; top and undershelf painted with urns and swags of flowers.

Height 37½ inches; length 58 inches

172. CARVED AND GILDED THREE-FOLD SCREEN IN SILK BROCADE

Louis XVI Style

Lined with flowered silk brocade and decorated with two French color prints of palace scenes.

Height 5 feet 2 inches; width 5 feet 2 inches



[NUMBER 173]

173. THREE LOUIS XV CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, XVIII Century

Cartouche-shaped flower-carved back, open arms with armpads on rocaille-carved curved supports, carved rails and cabriole legs. Covered in Aubusson tapestry of the period, the backs with cartouches of figures of the *Enfants Jardiniers* after Huet, the seats with animals of La Fontaine's *Fables*, garlanded with flowers in a diapered rose ground. Frames old, but apparently of somewhat later date.

From H. O. Watson & Co., New York

[See illustration of two]

174. CARVED AND GILDED ARMCHAIR IN JARDINIERE VELVET *Louis XIV Style*
 With square back, seat, and arms in silk cut velvet.

- 60 175. CARVED AND GILDED FIRE SCREEN IN AUBUSSON TAPESTRY *Louis XVI Style*
Rectangular frame on curved supports, mounting a panel of silk-woven tapestry designed with a group of children under a drapery and floral canopy.
Height 52 inches; width 30 inches
- 80- 176. PAIR CARVED WALNUT AND GREEN CUT VELOURS ARMCHAIRS
Louis XVI Style
Back, seat, and arms in figured green velours.
- 150 177. SET OF TWELVE CARVED AND DECORATED MAHOGANY CHAIRS AND SETTEE
Sheraton Style
Eight side chairs, three armchairs, and three-back settee (repaired); with open back carved with the Prince of Wales' feathers and inset with satinwood balusters and panels with painted decoration. Seats in muslin and assorted materials; worn.
- 70 178. INLAID MAHOGANY OCTAGONAL TABLE, *Sheraton Style*
Octagonal top with inlaid Renaissance border; on eight slender inlaid supports with stellate undershelf.
Height 28 inches; diameter 30 inches
- 40 179. RICHLY CARVED AND GILDED MARQUISE IN CRIMSON VELVET
Louis XIV Style
With elaborately carved and pierced frame and supports. *Length 34 inches*
- 75 180. CARVED AND GILDED WINDOW SEAT *Louis XVI Style*
With caned seat and arms; together with a caned walnut folio stand. [Lot.]
- 60 181. TWO PAINTED AND PARCEL-GILDED SLAT-BACK SIDE CHAIRS
Italian Baroque
Spanish-type rustic chair with turned uprights and turned and stretchered legs; painted olive and gold, the slats with gilded garlands of vines, the uppermost with medallion and painted escutcheon.
- 35 182. RICHLY CARVED AND GILDED ARMCHAIR IN RED CUT VELOURS
Régence Style
Elaborately carved shaped back, arms, and cabriole supports; covered in red and white cut velours.
- 15 183. TWO BRONZE DORÉ LAMPS
One in the Louis XVI style, the other in the form of an Ionic column; fitted for electricity, one with shade. [Lot.]
Heights 28 and 25 inches
- 42 184. TWO JAPANESE BRONZE VASES
Large bulbous vases incised with a collar of fret motives about the shoulder; one with elephant-head loop handles.
Height 22 inches
- 9- 185. THREE LAMPS
Metal table lamp and two desk lamps; fitted for electricity. As exhibited, one with shade. [Lot.]
Heights 28 to 23 inches

186. THREE PLASTER STATUETTES

10 A youth wrestling with a bear, by Edwin Willard Deming; bust of Apollo, after the antique; and recumbent figure of a lioness. [Lot.]

187. JAPANESE YELLOW PORCELAIN AND BRONZE VASE LAMP

17 10 Tall vase entwined with bronze ivy; wired for single light, with shade. Repaired.
Height 47 inches

188. THREE JAPANESE BRONZE VASES

17 10 Pair of quadrangular vases with winged dragon handles; and a tall-necked bottle chased with dragons amid clouds. [Lot.] *Heights 11 1/2 and 21 1/2 inches*

189. FOUR ANGORA RUGS

45 Lined with brown and white felt. [Lot.] *Lengths 4 feet 4 inches to 6 feet*

190. TWO DECORATIVE OBJECTS

15 Gilded bronze two-light table lamp, and a Venetian glass flower encrusted vase.
[Lot.] *Heights 10 and 11 inches*

191. LOT OF DESK ARTICLES

✓ Including inkwell mounted in sterling silver, spirit lighter in the form of a cock, brass inkstand, four ash trays; twelve pieces, as exhibited. [Lot.]

192. MISCELLANEOUS LOT

15 Red velours-covered carved and gilded stool and two bronze framed mirror wings with sconces, for a dressing table. [Lot.]

193. MADDOCK'S CHINA JARDINIÈRE AND TWO TABOURETS

15 As exhibited. [Lot.]

[END OF FIRST SESSION]

220 379-



BALLROOM IN THE HARRY PAYNE WHITNEY MANSION

SECOND AND LAST SESSION

Thursday, April 30, 1942, at 11 a. m.

CATALOGUE NUMBERS 194 TO 416 INCLUSIVE

ALL items in this session are sold strictly in situ. Attention is particularly directed to those catalogue lots marked thus †, which are affixed to or form part of the building itself, and all of which must be dismantled and/or removed at the expense of the purchaser.

THIRD FLOOR

[NUMBERS 194 TO 221 INCLUSIVE]

HALL

194. CARVED MAHOGANY ARMOIRE

100- With double doors paneled with rosettes and beading, surmounted by a dentiled and leaf-carved frieze. Height 8 feet 9 inches; width 6 feet 3 inches

BEDROOM ONE

195. SUITE OF CARVED AND GRAY LAQUÉ BEDROOM FURNITURE

Louis XVI Style

22- Comprising double bedstead with box-spring and mattress and quilted oyster-white silk head and footboard; kidney-shaped dressing table with *bronze doré* mirror; *chaise longue*, *bergère*, and side chair covered in rose silk damask (worn). With spirally fluted supports and acanthus and formalized leaf carving.

196. GRISAILLE PAINTED THREE-FOLD SCREEN Follower of J. A. Watteau

20- Arched panels painted in rose-lake with couples in pastoral landscapes within rococo frameworks. Height 6 feet 1 inch; length 7 feet

197. THREE UPHOLSTERED SIDE CHAIRS

14- Pair of upholstered ottomans in cut and uncut velvet; side chair in silk floral brocade, the gilded frame in the Louis XIV style. Worn, as exhibited. [Lot.]

198. CARVED AND IVORY LAQUÉ BUREAU À CYLINDRE AND CHEVAL MIRROR

80- Desk in the Louis XVI style with eight drawers and revolving cylinder opening to fitted interior; cheval glass in the Louis XIV style, fitted with two *bronze doré* hinged grapevine branches for candles. [Lot.]

†199. TWO PAIRS BRONZE DORÉ WALL SCONCES

40- In the form of bowknotted pendants with mascarons of Bacchus, supporting two leaf-molded arms for lights. Height 25 inches

THIRD FLOOR—*Continued*

BEDROOM TWO

200. CONTENTS OF ROOM

135- Carved and cream *laqué* furniture in the Louis XVI and Louis XIV styles, comprising: three-quarter bedstead with box-spring and mattress, cheval mirror, dressing table with drawers, kneehole dressing table, cylinder-top desk, three-fold screen, night table, set of four side chairs, and pair of side chairs. Together with a clothes tree, stool, and small gilded oval mirror. [Lot.]

†201. THREE PAIRS BRONZE DORÉ WALL SCONCES

2756 In the form of flaming urns, two pairs with leaf-scrrolled and beaded arms for lights, one pair with single light. [Lot.] *Height 20 inches*

BEDROOM THREE

202. COLLECTION OF TWELVE ETCHINGS AND PRINTS

1756 Including three etchings after Meissonier; mezzotint engraving in colors by S. Arlent Edwards, after Lawrence; etching by C. H. Woodbury, etc. Framed. [Lot.]

203. UPHOLSTERED CHAISE LONGUE, SCREEN AND FOUR SIDE CHAIRS

25- Three-fold screen and four matching side chairs carved and *laqué* ivory white; the screen, a pair of the side chairs, together with *chaise longue* covered in matching rose brocade. [Lot.]

204. CONTENTS OF ROOM, EXCLUDING THE PRECEDING

65 Carved and ivory *laqué* furniture in the Louis XVI and Louis XIV styles, comprising: three-quarter bedstead with box-spring and mattress, dressing table, chest with five drawers, and mirror, night table, cheval glass, writing table, small circular table, footstool, and side chair. [Lot.]

†205. TWO PAIRS BRONZE DORÉ WALL SCONCES

50- In the form of bowknotted pendants with mascarons of Bacchus, supporting two leaf-molded arms for lights. *Height 25 inches*

ROOM FOUR

206. FOUR ETCHINGS

2756 S. Marks, Venice, Giralda's Tower, Durham Cathedral, and Mont St. Michel. Three signed artist's proofs. Fine impressions. Framed. [Lot.] *Axel H. Haig*

207. COLLECTION OF ELEVEN FRAMED PHOTOGRAPHS

1756 Including views of the Erechtheum, Notre Dame, Venice, and famous sculptures and paintings. [Lot.]

208. MEN O'WAR: TWO OIL PAINTINGS

47 56 One with figures in boats approaching the high poop of a sixteenth century ship; the other with seventeenth century men o' war under sail. Both signed with initials F. S. [Lot.] On board: 27 x 25 inches and 18 x 25 inches

209. DECORATED MAHOGANY TESTER BEDSTEAD

Sheraton Style

12 56 Tall round posts painted with spirals of flowers, the headboard with flower basket and festoons, the cornice with leafage and mock flutings.

Height 8 feet 4 inches; width 53 inches

210. MAPLE ARMOIRE INSET WITH CARVED TEAKWOOD PANELS

25 Centre section with double doors opening to cupboard, flanked by side sections each with door and three drawers; inset with panels of teakwood carved with swimming fish and pairs of birds.

Height 59 inches; length 10 feet

211. CONTENTS OF ROOM, EXCLUDING THE PRECEDING

75 Carved and gilded *canapé* in the Régence style, covered in rose floral silk brocade; set of four carved and gilded side chairs in the Louis XIV style; five-fold blocked linen screen; three upholstered armchairs and three mahogany chairs; inlaid *parqueterie* tea table; dressing table, stool, and six assorted tables. As exhibited. [Lot.]

10 - †212. FIVE BRONZE DORÉ WALL SCONCES

Louis XVI Style

Openwork vasiform support with mascaron and three ribbon-wound leaf-molded arms for lights.

Height 23 inches

ROOM FIVE

190- 213. STANDARD BEARER: OIL PAINTING L. Bellinzoni, Italian: XIX Century

Mounted figure of a soldier in cuirass and hip boots, carrying a pink and white banner. Landscape background. Signed and dated Roma '77. 20 x 16 inches

45- 214. NOONDAY REST: OIL PAINTING E. M. Holbrook, British: XIX Century

A peasant girl asleep, leaning against sheaves of wheat stacked in a hayfield, other figures working in the background. Signed. 15 1/4 x 22 3/4 inches

32 56 215. GIRL IN WHITE: PASTEL PAINTING

Harper D. How, American Contemporary

At three-quarter length in gold-embroidered white gown with bolero, her face covered with a veil. Flowered green drapery in the background. Signed.

Pastel: 29 1/2 x 17 1/4 inches

10 - 216. WOODLAND AT SUNSET: OIL PAINTING American School, XIX Century

Interior of a wood with a crane flying over a stream at the right; the rays of a setting sun appearing through the trunks. 22 x 18 inches

THIRD FLOOR—*Concluded*

ROOM FIVE CONCLUDED

out †217. SILVER-PLATED CHANDELIER *Carolean Style*
Spiraled support with berry pendant, supporting twenty-one scrolling arms for lights.

12 56 †218. THREE PAIRS BRONZE DORÉ WALL SCONCES *Louis XVI Style*
Two pairs in the form of urns with mascarons and branches for two lights; and a pair with leaf-molded branch for one light. [Lot.] *Heights 11½ and 9 inches*

BEDROOM SIX

15- 219. VERMILION VELOURS THREE-FOLD SCREEN
Arched panels covered on both sides with velours. As exhibited. *Height 5 feet 6 inches; width 56 inches*

22 56 220. BRASS BEDSTEAD
Double bedstead with box-spring and hair mattress. *Height 8 feet 4 inches; width 5 feet 2 inches*

22 56 220A. EMPIRE MAHOGANY DRESSING TABLE *American, XIX Century*
Upper part with mirror and three small drawers, lower part with one long and two small drawers. *Height 5 feet 6 inches; width 43 inches*

17 56 †221. TWO PAIRS BRONZE DORÉ THREE LIGHT SCONCES *Louis XVI Style*
In the form of a flaming torch festooned with flowers; fitted for electricity with three lights. *Height 22 inches*

SECOND FLOOR

[NUMBERS 222 TO 265 INCLUSIVE]

NORTHWEST RED BEDROOM

70 222. LOT OF WHITE LAQUÉ BEDROOM FURNITURE
Dressing table with mirror, two chiffoniers, bedside table, and four side chairs. [Lot.]

67 56 223. PAIR BRASS RAIL SINGLE BEDSTEADS
With box-spring and mattress. *Width 38 inches*

5- 224. WROUGHT IRON FENDER *Louis XIII Style*
Of rectangular form with tricorn finials and scrolled supports. *Length 43 inches*

30.0- 225. TWO PAIRS GREEN AND PLUM JARDINIÈRE VELVET WINDOW HANGINGS WITH VALANCES *Louis XIV Style*
Patterned with clusters of flowers, foliage, and strapwork in an ivory white ground; lined with white sateen and with silk fringe. [Lot.] *10 feet 8 inches x 9 feet*

20- 226. PAIR CHINOISERIE CHINTZ WINDOW HANGINGS AND A COVERLET
Lined. [Lot.]

†227. STATUARY MARBLE MANTEL, MOUNTED IN BRONZE DORÉ

Louis XVI Style

150- The frieze and pilasters embellished with applied ornaments in gilded and silvered bronze. With cast iron fireplace and trim *en suite*.

Exterior height 48½ inches; length 6 feet 6½ inches

30- †228. FIVE GILDED BRONZE WALL SCONCES
Wired for two lights each. [Lot.]

Louis XVI Style
Heights 21 inches

85- †229. TEN GILDED BRONZE WALL SCONCES
Wired for three lights each. [Lot.]

Louis XVI Style
Height 21 inches

BOUDOIR

90- 230. UPHOLSTERED EASY CHAIR IN YELLOW BOURETTE
Large overstuffed chair skirted with deep cord fringe.

340- 231. THREE PAIRS AMBER YELLOW CUT VELVET WINDOW HANGINGS

Louis XV Style

Patterned with foliage sprays and flowers in a golden yellow ground; lined with pale green sateen and trimmed with gimp. Together with a portiere *en suite*.
[Lot.]

13 feet x 5 feet

15- †232. GILDED BRONZE AND CUT GLASS CHANDELIER

Louis XVI Style

With shaped branches for eight electric lights radiating from a hemispherical hub composed of crystal glass lustres.

Diameter 32 inches

20- †233. FOUR GILDED BRONZE WALL SCONCES
Matching the preceding chandelier.

Louis XVI Style
Height 24 inches

†234. THE CARVED AND IVORY AND GOLD LAQUÉ BOISERIE OF THE BOUDOIR

Louis XVI Style

Pussier
Comprising the complete paneling from floor to ceiling of four walls including the two hinged doors and a sliding door, bay window, and domed ceiling. All richly decorated in the so-called Marie Antoinette style.

Height 15 feet; length 22 feet; width 9 feet 9 inches

SECOND FLOOR—*Continued*

LOUIS XVI BEDROOM

235. EMPIRE MAHOGANY BEDSTEAD RICHLY MOUNTED IN BRONZE DORÉ

French, Early XIX Century

350 Enclosed low bedstead with downcurved front and rear panels, beautifully mounted in *bronze doré* with appliqué urn, garlanded crossed arrow and torch, borders of anthemias, and caps and plantain-leaf collars to freestanding corner columns. With box-spring and mattress.

Height 40 inches; length 8 feet 3 inches; width 53½ inches

236. EMPIRE MAHOGANY BEDSTEAD AND PSYCHE, MOUNTED IN BRONZE

100 Bedstead with paneled oblong head and footboard and incurvate side rails, enriched with bronze appliques; psyche mirror with columnar uprights. [Lot.]

†237. LOUIS XVI BLEU TURQUIN MARBLE MANTEL

MOUNTED IN BRONZE DORÉ

50 The fluted pilasters and the frieze enriched with gilded bronze mounts. Complete with its cast iron trim and fireplace.

Exterior height 43½ inches; length 57½ inches

†238. THE CARVED AND GREEN LAQUÉ BOISERIE OF THE ROOM

Louis XVI Style

75 Complete paneling for the four walls, including French windows and six doors. Over the doors are bisque *bas reliefs* of amors emblematic of the Arts; an arched mirror between the two south windows, another over the mantel. A bed alcove at one end.

Height 13 feet; length 23 feet 11 inches; width 22 feet

DRESSING ROOM ADJOINING SOUTHEAST SITTING ROOM

50- 240. CONTENTS OF DRESSING ROOM

Dressing table with mirror; cane settee and two armchairs; three-fold glass screen, costumer, and a cushion. As exhibited. [Lot.]

SOUTHEAST SITTING ROOM

241. PHILCO RADIO RECEIVING SET IN WALNUT CABINET

As exhibited.

Height 38½ inches; width 26 inches

242. VICTOR VICTROLA IN MAHOGANY CABINET

Serial number VV A-30 50731.

Height 46½ inches; width 31½ inches

243. BRASS-TRIMMED WROUGHT IRON FIRE SCREEN

Louis XIII Style

Oblong grille wrought with foliage volutes and strapwork; scrolled supports and brass rim.

Height 29 inches; length 53 inches

†245. FLOWERS: PAIR OIL PAINTINGS

Flemish School

Gadrooned urns filled with assortments of garden flowers, placed upon tables beside fruit and other articles of still life.

34 x 27 inches

†246. CUT CRYSTAL GLASS CHANDELIER

Louis XVI Style

Entirely of glass, with curved branches for three electric lights, hung with large and small glass pendants.

Diameter 24 inches

247. PAIR MIRROR GLASS WALL SCONCES

Mirror panel framed with dark blue glass, with bronze branches for three lights.

Together with a Benson & Hedges portable humidior. [Lot.] *Height 23 inches*

SOUTHEAST BEDROOM

248. CARVED AND GILDED UPHOLSTERED WING CHAIR

Louis XIV Style

Covered in figured old rose fabric; turned legs with scrolled stretchers.

249. CARVED AND GILDED UPHOLSTERED WING CHAIR

Louis XIV Style

Covered in rose pink satin damask.

SECOND FLOOR—*Continued*

SOUTHEAST BEDROOM CONCLUDED

250. TWO PAIRS GREEN SILK DAMASK WINDOW HANGINGS

Lined with white sateen and trimmed with fringed silk gimp. [Lot.]

12 feet 7 inches x 8 feet

251. ELABORATELY CARVED AND GILDED BEDSTEAD WITH PAINTED TESTER

Italian Baroque

130 With massive spirally twisted columns carved with oak leafage, and having Corinthian caps and carved bulbous finials; cornice carved with leaf scrollings surmounted by inscribed pediment cartouches; Renaissance tester painted with allegorical figures in niches. Contains material of the period.

Height 9 feet 3 inches; width 8 feet

35- 252. CARVED ACAJOU WRITING DESK

Louis XVI Style

Oblong top, inlaid with tooled leather, kneehole front with five drawers; quartered paneling, leaf and guilloche carving, and fluted legs.

Height 29 inches; length 52 inches

253. ADAM BRASS AND IRON GRATE

001 Bar grate with shaped fire-back, flaring serpentine front of brass, molded and pierced with neo-classic ornament and embellished with vasiform finials.

Height 34 inches; width 29 inches

†254. ADAM MARBLE MANTEL

English, Early XIX Century

150 The molded frieze and pilasters of figured gray marble bordered with ivory white marble; the frieze embellished with sunburst medallions.

Exterior height 52 inches; length 64 inches

SECOND FLOOR HALL AND STAIRWAY TO GRAND HALL

255. FOUR CARVED WALNUT AND RED VELOURS STATE ARMCHAIRS

Italian Renaissance Style

60 High-backed armchair with elaborately carved stretchers, in red velours.

256. FOUR CARVED WALNUT AND RED VELOURS STATE ARMCHAIRS

Italian Renaissance Style

40 Similar to the preceding.

†257. REPOUSSÉ GILDED METAL AND GLASS HANGING LANTERN

Louis XIII Style

Hexagonal, with semi-opaque glass panels and six *amorini* heads supporting sconces for electric lights with glass bead globes. *Height 50 inches*

†258. REPOUSSÉ GILDED METAL AND GLASS HANGING LANTERN

Louis XIII Style

Similar to the preceding.

†259. REPOUSSÉ GILDED METAL AND GLASS HANGING LANTERN

Louis XIII Style

Similar to the preceding.

†260. REPOUSSÉ GILDED METAL AND GLASS HANGING LANTERN

Louis XIII Style

Similar to the preceding, but somewhat smaller. *Height 41 inches*

†261. PAIR RED VERONA MARBLE COLUMNS

Tall tapered round column of richly figured marble with sculptured white marble capital of the Composite order and Portor marble base. *Height 12 feet 10 inches*

†262. PAIR REPOUSSÉ COPPER ESCUTCHEONS

Italian Baroque

Featuring the arms of a bishop and a nobleman. *Heights about 30 inches*

†263. THREE CARVED AND GILDED ESCUTCHEONS

Italian Baroque

Boldly carved with foliage scrolls, *putti*, and heraldic motives; varying in form. *Heights about 18 to 30 inches*

†264. REPOUSSÉ SILVER CHANDELIER

Italian, Late XVII Century

Large hanging lighting fixture of sanctuary-lamp form suspended on three richly pierced chains from a dome; has branches for fifteen electric lights, arranged in groups of four, and three single lights. *Diameter 36 inches*

†265. SIX GILDED BRONZE WALL SCONCES

Louis XIII Style

Formed of scrolled acanthus sprays supporting sconces for three electric lights with glass bead globes. *Heights 38 inches*

MAIN FLOOR

[NUMBERS 266 TO 386 INCLUSIVE]

SALON

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

266. *MRS SIDDONS*. Three-quarter-length figure seated almost in profile to the right, her left arm raised in a gesture, her right arm rested on a Paisley shawl covering an embankment; she wears a white gown with blue sash and short wine red jacket. Landscape background of foliage and sky. 50 x 40 inches

3000 Sarah Kemble Siddons (1755-1831), English actress, was born in Brecon, Wales, the sister of John and Charles Kemble. Made her first great success at Drury Lane in Garrick's adaptation of Southerne's *Fatal Marriage*. Retired from the stage in 1812 with her famous performance of Lady Macbeth.

Collection of James Cowen, Esq., Paisley and Ross Hall, Renfrewshire, N.B.

Collection of James Henry Smith, New York, 1910

Described in Sir Walter Armstrong, *Lawrence*, 1913, p. 162

[See illustration]



[NUMBER 266]

MAIN FLOOR—SALON—*Continued*



[NUMBER 267]

JOHANN ZOFFANY, R.A.

BRITISH: 1733-1810

800 267. *PORTRAIT OF A LADY*. Three-quarter-length seated figure, facing the observer, of a young woman in a white satin gown with flowered satin overdress and Gainsborough hat; an open book lies at her side, and she holds a spaniel in her lap. Sky background.

50 x 40 inches

Collection of James Henry Smith, New York, 1910

Exhibited at the National Academy of Design, New York

[See illustration]

SIR ANTHONY VAN DYCK AND ATELIER

FLEMISH: 1599-1641

268. *GASTON, DUKE OF ORLEANS*. Full-length figure, standing slightly to the left beside a saffron-covered table, leaning his left arm upon his helmet, holding in the right hand a baton; he wears a blued cuirass with scarlet breeches, buff and gold doublet, lace collar and cuffs, and gold and white sash, with blue ribbon and cross of the St. Esprit. Background with columns and amber yellow drapery. 76 1/2 x 48 inches

1100- Gaston Jean Baptiste de France, Duc d'Orléans (1608-1660), son of Henri IV and Marie de Médicis and brother of Louis XIII. Created Duc d'Orléans in 1626; married Mlle de Montpensier. Lieutenant-general of the kingdom. Quarreled with Richelieu, in 1632, raised an army against the King supported by the Duc de Montmorency, which was unsuccessful, Montmorency being beheaded. Again conspired against Richelieu with the Cinq-Mars. Died in exile after the civil war of the Fronde (1648-52).

The above portrait is a replica of the portrait of the Musée Condé, Chantilly, presented by George IV of England to the Duc d'Orléans in 1829 (see Gustav Glück, *Van Dyck*, 1931, p. 429). Other repetitions exist in the Royal collection, Buckingham Palace, and in the collection of the Earl of Radnor, Longford Castle, Wilts. A picture *en grisaille* in the collection of the Duke of Buccleugh was the original for the print of the subject (at half-length) by Vosterman; the subject was also engraved by Van Sompel and P. de Jode.

[See illustration on the following page]

FRANÇOIS BOUCHER (SCHOOL OF)

FRENCH: XVIII-XIX CENTURY

269. *THE FORTUNE TELLER*. An old woman in blue and reddish brown costume leaning over the shoulder of a nude reclining on gray-blue and striped yellow draperies on an embankment, a nosegay of flowers at her feet; in the immediate foreground, another nude in white tunic lying on the bank of a stream. Landscape background with a waterfall at upper right. 64 1/2 x 68 1/2 inches

H. FLUGGE

GERMAN: XIX CENTURY

67✓ 270. *YOUNG GIRL READING*. A dark-haired young girl in white *polonaise* robe, seated before a table laden with books, a globe, clock and bust of Voltaire, reading from an open volume; holding over one arm the pink ribbon of a bonnet filled with flowers. Signed at lower left H. FLÜGGE. 51 1/2 x 39 1/2 inches

271. RÉGENCE ELABORATELY CARVED AND GILDED PEDESTAL

260- With three cabriole supports crowned by seated female figures holding festoons around which apes are climbing; on elaborate rococo-scrrolled tripod base carved with amors and bearded masks, with lion-paw feet. Height 5 feet 7 inches

MAIN FLOOR—SALON—*Continued*



[NUMBER 268]

272. RICHLY CARVED AND GILDED CENTRE TABLE WITH MARBLE TOP

Louis XIV Style

170 Oblong top of *fleur de pêche* marble, on frieze elaborately carved with rosetted scrolls centring coroneted patera cartouches and strapwork scrolls entwined with blossom; on four open lyre-shaped supports carved with festooned female heads and a shell; voluted X-stretcher. Height 38 inches; length 7 feet 5 inches

273. TWO PAIRS ROSE CRIMSON SILK DAMASK WINDOW HANGINGS WITH VALANCES

Italian Baroque

2500 Design of huge floral sprays enclosed within frameworks of scrolling leafage, flowers, and fruit; interlined and fringed; the valances appliqué with escutcheons. Together with a large single hanging. [Lot.] 14 feet x 7 feet

†274. THE ROSE CRIMSON SILK DAMASK COVERING OF THE SALON

Italian Baroque

Design of the preceding; as exhibited. [Lot.]

†275. THREE RICHLY CARVED WALNUT SLIDING DOORS

Attributed to Giovanni Marliano da Nola, Neapolitan: c. 1500-1550

300 These comprise three matched doors, of which one only is carved on the reverse; the obverse of each is divided into panels elaborately carved with strapwork centring mascarons and grotesques. One door finely carved on the reverse with six panels containing full-length figures of SS. Augustine and John the Baptist, Peter and Paul, and the Angel and Virgin of the Annunciation, the grounds diapered with rosette pattern, with borders enriched with interlaced designs punctuated by mitres and crossed keys. [Lot.]

Height 10 feet 11 inches; widths 6 feet and 7 feet 5 inches

†276. SCULPTURED CARRARA MARBLE MANTEL *Florence Renaissance Style*
Par Frieze carved with amors supporting a garlanded escutcheon and seated classic figures quelling eagles; on acanthus-scrolled brackets, the pilasters carved with a many-tiered Renaissance urn; in the manner of Michelozzo.

Exterior height 7 feet 7 inches; length 7 feet 9 inches

†277. TWO PAIRS LOUIS XV BRONZE DORÉ WALL SCONCES

240 With endive-scrolled and twisted arms enhanced with oak leafage, supporting five leafy *bobèches*. Fitted for electricity. Height 27 inches

†278. TWO PAIRS LOUIS XV BRONZE DORÉ WALL SCONCES

180 Similar to the preceding.

†279. TWO PAIRS LOUIS XV BRONZE DORÉ WALL SCONCES

180 Similar to the preceding.

MAIN FLOOR—*Continued*

LIBRARY

- 40- 280. JAPANESE BRONZE JARDINIÈRE
Large compressed spherical bowl decorated inside and out with dragons, animals, and reptiles. *Diameter 34 inches*
- 150- 281. SCULPTURED WALNUT CENTRE TABLE *French Renaissance*
Oblong top on end supports sculptured with caryatids, herms, and flower swags. *Height 33½ inches; length 57 inches*
- 240- 282. PAIR ITALIAN RENAISSANCE CARVED WALNUT AND SIXTEENTH CENTURY BRUSSELS TAPESTRY STATE CHAIRS
Seat and oblong back in sixteenth century Brussels tapestry woven with arrangements of flowers, fruit, and foliage with allegorical figures, the backs with personages in landscape. Mascaron finials; open flat arms on quadrangular uprights, frontal stretcher carved with *affrontés* mermaids.
- 270- 283. SIX ITALIAN RENAISSANCE CARVED WALNUT AND SIXTEENTH CENTURY BRUSSELS TAPESTRY SIDE CHAIRS
En suite with the preceding.
- 160- 284. ITALIAN RENAISSANCE CARVED WALNUT AND SIXTEENTH CENTURY BRUSSELS TAPESTRY SETTEE
En suite with the preceding. *Length 5 feet 7 inches*
- 75- 285. SCULPTURED WALNUT LIBRARY TABLE *French Renaissance*
Top with gadrooned edge, on gadrooned and leaf-carved bulbous frieze and arcaded supports; the ends with arches flanked by winged grotesque buttresses and freestanding Composite columns. Reconstructed. *Height 36½ inches; length 10 feet 8 inches*
- 60- 286. PAINTED SIX-FOLD SCREEN *Dutch School*
Painted with a crowded group of burghers feasting, in the Dutch seventeenth century manner; with coats of arms. *Height 6 feet 10 inches; length 15 feet*
- 150- 287. PARCEL-GILDED WROUGHT IRON FIREPLACE GARNITURE *French Renaissance Style*
Comprising a pair of tall andirons with griffin finials; set of four fire tools on stand; and a grilled rectangular fire screen on scrolled supports. [Lot.] *Height of andirons 48 inches; length of fire screen 54 inches*

288. PAIR ROMANESQUE SCULPTURED MARBLE COLUMNS

775- Spiraled shaft resting on a palm-leaf plinth with paw feet and terminating at the top in a double fir-cone finial. Consisting of one antique column, repaired, and a reproduction.

Heights 6 feet 10 inches

289. FOUR PAIRS GENOESE RUBY VELVET WINDOW HANGINGS

Italian, XVII Century

450- Two pairs, each composed of three lengths of silk velvet; and two pairs, each composed of two lengths. Lined with white casement cloth and trimmed with gold and silk fringed galloon and tassels with ties.

Two pairs: 18 feet 2 inches x 10 feet

Two pairs: 13 feet 2 inches x 6 feet

†290. THE GENOESE CRIMSON VELVET WALL COVERING OF THE ROOM

Italian, XVII Century

475- Covering the four walls above the paneling and skirting the six doors and window openings, embellished with a running lapped or pointed Portuguese valance of yellow silk appliqué work in a ruby velvet ground, trimmed with gold fringe.

291. ANTIQUE KHORASSAN HERATI CARPET

160- Allover Herati pattern in rose, sky blue, old gold, and pistache green, in a *tête de nègre* ground, within innumerable narrow borders. Shows wear and *abrash* effects.

21 feet x 17 feet 3 inches

†292. THE SCULPTURED WALNUT PANELING AND BUILT-IN

250- BOOKCASES OF THE ROOM

French Renaissance Style

- Covering the four walls to a height of about eight feet and framing the tall windows and doorways; also the sliding door. Consisting largely of built-in bookcases richly carved in relief with caryatids, herms, and other Renaissance ornament.

†293. RENAISSANCE SCULPTURED LIMESTONE MANTEL

Par- The deep overhanging shelf supported on pilasters and corbels carved with acanthus, the frieze with medallions, leaf *rincaux*, and echinus ornament.

Exterior height 7 feet 2 inches; length 7 feet 5 inches

†294. NINE WROUGHT IRON WALL SCONCES

Renaissance Style

180- Comprising a cluster of three acanthus sprays, wired for three lights.

Height 17 inches

MAIN FLOOR—*Continued*

GRAND HALL.



[NUMBER 295]

4900- 295. CARVED AND GILDED CASSONE WITH PAINTED PANELS *Italian, XV Century*
Of sarcophagus type with fluted and leaf-carved cover, apparently restored, the sides with niches at the corners containing single *putto* figures between fluted pilasters; lion-paw feet, also restored. The *cassone* is inset with a large painted panel depicting the Virgin and Child flanked by numerous male figures, each led by the hand by an allegorical Virtue towards the Madonna, while red-winged cherubs overhead press laurels on the brow of each figure. The small side panels each depict a warrior and lady. *Height 41 inches; length 7 feet 9 inches*
Fiftieth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920

[See illustration]

2200- 296. PAIR LOUIS XIV CARVED AND GILDED STATE CHAIRS IN
SIXTEENTH CENTURY BRUSSELS TAPESTRY

Seat and tall canted back in Brussels Renaissance tapestry woven with clusters of fruit, flowers, and grapes amid which are satyrs, in an ivory ground; open scrolled arms, elaborately carved and stretchered underframing.

120 297. LOUIS XIV CARVED AND GILDED STATE CHAIR IN SEVENTEENTH CENTURY
PAVOT TAPESTRY

Frame similar to the preceding, but smaller, the back and seat covered in tapestry woven with crimson blossoms with green foliage.

298. DUTCH MARQUETRY TALL-CASE CLOCK

85 Case elaborately inlaid with urns of flowers and figures of birds; dial shows phases of the moon. *Height 9 feet; width 20 inches*

299. LOUIS XIV CARVED AND GILDED SOFA IN SEVENTEENTH CENTURY GENOESE CRIMSON VELVET

35 Double-arched back with wings, seat, and scrolled arms covered in seventeenth century wine red velvet, the seat velvet apparently of later date; modern gilded underframing with carved and stretchered square legs. *Length 5 feet 4 inches*

300. LOUIS XIV CARVED AND GILDED SOFA IN SEVENTEENTH CENTURY GENOESE CRIMSON VELVET

35 Similar to the preceding.

301. CARVED WALNUT CABINET

Flemish, XVI Century

370 With double cupboards paneled with scrolled cartouches, the stiles with flat fluted pilasters; two gadrooned drawers below; on gadrooned bulbous supports and paneled base. *Height 58½ inches; width 49 inches*

302. TWO SCULPTURED MARBLE STANDARDS

Italian Renaissance

Par Spirally fluted column with coniform foliage finial, the lower section carved with imbricated leafage and a collar of plantain leaves; on carved trilateral base. Repaired. One appears to be of the period, the other a reproduction.

Height 7 feet 3 inches

303. WROUGHT BRONZE SEVEN-LIGHT TORCHÈRE

Italian Renaissance Style

45 Cluster of six cyma-curved arms surrounding a seventh central arm, all collared with plantain leaves and supporting *bobêches*, the centre one upheld by *putti*; on spirally fluted columnar support and trilateral base. Fitted for electricity.

Height 8 feet 10 inches

304. WROUGHT IRON AND BRONZE HEARTH GARNITURE

Renaissance Style

150 Consisting of a pair of tall andirons with bronze finials molded with masks, the shafts encircled by serpents; fire screen in the form of a *fleurdelisé grille*; and stand of four large fire tools. [Lot.]

Height of andirons 5 feet 4 inches; length of fire screen 6 feet 5 inches

305. TWO SCULPTURED MARBLE STANDARDS

Italian, XVI Century

110 Baluster-form column carved with imbrications, with cabbage finial; the lower portion a fluted column cupped in foliage, on a trilateral base carved with festooned rams' heads. Some imperfections.

Heights 7 feet 7 inches and 7 feet 10 inches

From Stefano Bardini, Florence

MAIN FLOOR—GRAND HALL—*Continued*

LORENZO COSTA

FERRARESE: 1460-1535

306. *MADONNA AND CHILD WITH S. THOMAS AND NICODEMUS.*
The Madonna in blue-green mantle and rose robe, seated on a raised architectural throne, holding the Christ Child; surrounding her, supported by the wings of the throne, are four infant angels playing musical instruments and holding banderoles and a crown; below, two figures of angels at an organ. S. Thomas in saffron robe and red cloak stands to the left holding a carpenter's square; and at the right, Nicodemus in green doublet, scarlet hose and red mantle with a turban, holding nails and pincers. At upper left and right, in niches, are miniature figures of the martyred S. Erasmus and a devotee kneeling before a saint. In the background, beneath the throne, a view of a landscape with small equestrian figure of S. George killing the dragon.

Panel: 99 x 80 inches

Note: Crowe and Cavalcaselle (*v. infra*) state that the above picture was formerly in the possession of the Collegio del Gesù. "The mantle is fastened at the shoulder with a brooch, representing the eagle of the family of the Estes. This may therefore be a canvas, purchased by the Duke of Ferrara in 1502, of which there is a MS. record in existence. (MS. favoured by Marquis Campori.) [The date of the above record is 1499; A. Venturi, in *Archivio Storico dell'arte*, ser. I, vol. I, p. 246.] In this picture, the Child and the saint to the right hand, turbaned and holding three nails in his hand, are quite Peruginesque."

Collection of the Collegio del Gesù, Ferrara

Collection of the Marchese Costabili, Ferrara, 1866

Collection of the Rt. Hon. Sir Henry Layard

Collection of Lord Wimborne, Canford Magna, Dorset

From A. H. Buttery, London

Collection of James Henry Smith, New York, 1910

Described in J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in North Italy*, 1912, vol. II, pp. 260-1 and note

[See illustration]



[NUMBER 306]

MAIN FLOOR—GRAND HALL—*Continued*

SIR ANTHONY VAN DYCK AND ATELIER

FLEMISH: 1599-1641

307. *EQUESTRIAN PORTRAIT OF CHARLES I.* Depicting the King in armor with the blue ribbon of the Garter across his breast and wide lace-edged falling collar, holding a baton with the right hand; mounted on a white charger caparisoned in scarlet, advancing through an archway. At the right, bearing the King's helmet, walks his equerry, M. de St. Antoine, in flowing crimson coat with mantle, linen collar, and black ribbon of the order of St. Michel; behind him a gray drapery. Through the arch, a glimpse of landscape and sky. Inscribed at upper left *Charles 1st, by VANDYCK. He is attend'd by His Equerry Monsr. De St. Antoine, a knight of Malta.* 122 x 91 inches

Note: The above composition is recorded by Smith (*v. infra*) to have been executed in duplicate by order of the King; one version, dated 1633, for the Royal collection, is now in Windsor Castle. The second version, which is the present painting, was presented by Charles I to Sir John Byron of Newstead, in the possession of whose family it remained until the dispersal of Lord Byron's property at Newstead nearly two hundred years later when it was purchased for Sir John Borlace Warren, Bart. Other repetitions exist at Hampton Court, the Prado, Madrid, and in the collections of the Earl of Warwick, the Duke of Wellington, and the Earl of Carlisle (see Gustav Glueck, *Van Dyck*, 1931, pp. 372 and 559). Guiffrey and Cust also record the present picture as a copy of the Windsor Castle painting; and Collins Baker as a repetition (*v. infra*). Studies for the composition are in the British Museum, London, and the New Museum, Print Room, Berlin.

In the eighteenth century, the equerry, M. de St. Antoine, was wrongly called the Duc d'Epemon, and Cust quotes Vertue's correction of this error. M. de St. Antoine was the riding master, sent by Henri IV to James I in 1603 with a gift of six horses. He was equerry to Prince Henry.

The subject was engraved by Baron and Lombart, the plate afterwards altered and the head of Cromwell substituted for that of the King, the equerry also obliterated, and the figure of a youth wearing a helmet introduced.

Collection of Sir John Byron, Newstead Abbey, Newstead

Collection of Sir John Borlace Warren, Bart., Stapleford, Notts

Collection of the Hon. W. B. Warren-Vernon, Stapleford, Notts

Collection of James Henry Smith, New York, 1910

Described in John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1831, vol. III, p. 59

Recorded in Jules Guiffrey, *Sir Anthony van Dyck, His Life and Works* 1896, p. 283, no. 451 (D)

Recorded in Lionel Cust, F.S.A., *Anthony van Dyck, An Historical Study of His Life and Works*, 1900, p. 263, no. 4 (D)

Recorded in C. H. Collins Baker, *Catalogue of the Principal Pictures in the Royal Collection at Windsor Castle*, 1937, p. 78

The subject engraved by Baron and Lombart; Prof C. Ferreri; C. Pye

[See illustration]



[NUMBER 307]

MAIN FLOOR—GRAND HALL—*Continued*

†308. STAINED AND PAINTED GLASS WINDOW *Flemish, XVII Century*
Divided into three main panels depicting scenes from the lives of the saints, each flanked by pairs of ecclesiastics in the robes of prelates and inquisitors; the two lower groups standing upon plinths adorned with armorials and Latin inscriptions relating to saints and bishops, with sixteenth and seventeenth century dates. With restorations. Together with side borders of later date, hung with pendent swags of fruit. 14 feet 9 inches x 5 feet 9 inches

Collection of Vicomte de Sauze

[See illustration]

†309. STAINED AND PAINTED GLASS WINDOW *Flemish; XVII Century*
Companion to the preceding.
Collection of Vicomte de Sauze

†310. STAINED AND PAINTED GLASS WINDOW *Flemish, XVII Century*
En suite with the preceding, but containing only one principal panel; the border, however, contains three pairs of figures of ecclesiastics and nuns, of which two stand upon inscribed plinths.

Collection of Vicomte de Sauze

Also 380-381



[NUMBER 308]

MAIN FLOOR—*Continued*

GRAND HALL CONCLUDED

†311. HENRI II ELABORATELY SCULPTURED STONE MANTEL WITH
CHIMNEY BREAST

French, XVI Century

1100
Supported by huge bracket scrolls with male and female masks, the frieze with huge grotesque masks at the corners and containing small panels of armorial trophies and amors; the chimney breast with herm supporters, the side panels carved with castles in landscape, the front with an armorial panel flanked by trophies. Some cracks. With restorations.

Total height 14 feet 2 inches; width 10 feet 9 inches

From the Château de Conseil, Aigues-Mortes

†312. CARVED, PAINTED AND PARCEL-GILDED CEILING *Italian, XVI Century*

2200
Coffered ceiling consisting of one hundred sunk square panels centred with carved and gilded rosettes, in a blue ground, and linked by lotus rosettes; the border painted with Renaissance urns of fruit, pairs of cornucopiae, leaf scrollings, etc., on red and blue grounds.

35 feet 6 inches square

From Stefano Bardini, Florence

†313. REPOUSSÉ SILVER ARMORIAL CHANCEL LAMP

Italian, Early XVIII Century

190
Elaborate Baroque pyriform vase supporting five scrolled principal arms, each with a *bobèche* in the arms of a nymph; between the arms are five cartouches with episodes from the lives of the saints, crested with shell motives; below are hanging festoons and flying cherubs bearing escutcheons. Fitted for electricity.

Diameter 33 inches

†314. SEVEN GILDED IRON WALL SCONCES

Pan
In the form of a large acanthus scroll terminating in a lion paw, which clasps a cabled ring. Fitted for electricity. [Lot.]

Height 32 inches

†315. TWO PAIRS CARVED AND GILDED WOOD WALL SCONCES

Pan
Matching the preceding. Fitted for electricity.

DINING ROOM

316. CARVED AND PARCEL-GILDED CASSONE WITH PAINTED PANEL

Italian Renaissance Style

35- The hinged gadrooned top paneled in aubergine velours; *bombé* body painted with panels of *putti* supporting escutcheons, and vignettes of Lucrece, Adam and Eve, and Venus and cupids; gilded acanthus-scrolled dado on lion-paw feet.

Height 31 inches; length 6 feet 4 inches

317. CARVED AND GILDED TORCHÈRE

Italian Renaissance Style

45- Elaborately knopped and leaf-balustered shaft supporting a cluster of cornucopiae; on paw foot base centred with cherub heads and plinth with gilded *pastiglia* ornament. Fitted for electricity, with shade.

Height 8 feet

318. TURNED WALNUT SIDE TABLE

Henri II Style

20- Oblong top with turned pendants, on seven columnar supports and molded base.

Height 38½ inches; length 51½ inches

319. RICHLY CARVED WALNUT SIDE TABLE

Italian Baroque

50- Oblong top, front with deep apron sculptured with leaf scrolls and swags of fruit, centring a group of the Virgin and Child; on scrolled frontal supports with lion-paw feet. Reconstructed from old material.

Height 38½ inches; length 7 feet 10 inches

320. RICHLY CARVED WALNUT SIDE TABLE

Italian Baroque

35- Similar to the preceding.

321. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET

Louis XIV Style

3/0- Side chair with seat and square arched back in old gold and wine red *ciselé* velvet; carved quadrangular tapering legs with S-stretcher.

[See illustration of two on the following page]

322. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET

Louis XIV Style

150- Similar to the preceding.

MAIN FLOOR—DINING ROOM—*Continued*



[NUMBER 321]

323. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET
Louis XIV Style

120- Similar to the preceding.

324. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET
Louis XIV Style

120- Similar to the preceding.

325. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET
Louis XIV Style

90- Similar to the preceding.

326. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET
Louis XIV Style

90- Similar to the preceding.

90- 327. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET
Louis XIV Style

Similar to the preceding.

90- 328. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET
Louis XIV Style

Similar to the preceding.

90- 329. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET
Louis XIV Style

Similar to the preceding.

90- 330. SIX CARVED AND GILDED DINING CHAIRS IN WINE RED CISELÉ VELVET
Louis XIV Style

Similar to the preceding.

40- 331. CARVED WALNUT LIBRARY TABLE *Henri II Style*
With leaf-carved edge and rosetted frieze with single drawer; on seven sausage-
turned and fluted columnar legs with H-stretcher.
Height 32 1/2 inches; length 57 inches

10- 332. CARVED AND PARCEL-GILDED OAK AND MAHOGANY EXTENSION
DINING TABLE *French Renaissance Style*
Square mahogany top with inlaid border, on arcaded columnar oak supports,
the ends with buttresses enriched with gilded leafage and fruit swags. Four
peripheral extension leaves.
Height 30 1/2 inches; 7 feet square extending to 11 feet square

425- 333. PAIR RUBY VELVET HANGINGS OF IMPORTANT SIZE, WITH VALANCE
Italian, XVI-XVII Century
Exceptionally large hangings of beautifully patinated Genoese velvet, interlined
and fringed; valance of Portuguese appliqué embroidery with a rosetted trellis
design in yellow silk. *Each 13 feet 5 inches x 10 feet 5 inches*

225- 334. TWO PAIRS RUBY VELVET AND PORTUGUESE APPLIQUÉ EMBROIDERY
WINDOW HANGINGS WITH VALANCE *Italian, XVII Century*
Heavy velvet with narrow border of appliqué embroidery in ecru silk and rose
velvet; single long valance matching the preceding. [Lot.]
13 feet x 48 inches and 5 feet 8 inches

MAIN FLOOR—*Continued*

DINING ROOM CONCLUDED

200- 335. TWO PAIRS RUBY VELVET AND PORTUGUESE APPLIQUÉ EMBROIDERY
WINDOW HANGINGS WITH VALANCES *Italian, in part XVII Century*
Similar to the preceding, with two short valances; velvet in part of later date.
13 feet x 40 inches

65 336. CARVED MAHOGANY LIBRARY TABLE *Renaissance Style*
On arcaded support and scrolled and voluted ends carved with mascarons, joined
by fruit swags to a central herm. *Height 32½ inches; length 10 feet*

1000 { †337. THREE SCULPTURED MARBLE ESCUTCHEONS *Italian, XVI Century*
Coat of arms with crest and supporters; double-headed eagle supporting a
shield; and medallioned profile head in the Roman style. [Lot.]
Heights 29 to 32 inches

{ †338. SCULPTURED STONE MANTEL WITH CHIMNEY BREAST *French Renaissance*
With side columns supporting leaf-scrolled brackets surmounted by a high
chimney breast paneled with two niches containing figures of Mutius Scaevola
and Marcus Valerius, with a central scene depicting Horatius at the bridge; in
base is a frieze of leaf scrollings with small medallions of classical subjects. To-
gether with a cast iron fireback. [Lot.]
Height 12 feet 6 inches; width 8 feet 6 inches

Pass †339. DECORATIVE WALL PAINTINGS OF THE DINING ROOM
Painted with a series of historical scenes by a late follower of Rembrandt and
the Venetian School; on canvas attached to the walls. As exhibited. [Lot.]

100- †340. CARVED AND GILDED DOORWAY ARCHITRAVE *Italian, circa 1600*
Freestanding fluted Corinthian columns, carved with acanthus scrollings on
the lower portion, support a broken frieze enriched with cherub heads and leaf
scrollings and a modillioned cornice, in part restored, and surmounted by a
winged lion of S. Mark. *Height 13 feet 2 inches; width 11 feet 3 inches*

†341. CARVED WALNUT SLIDING DOOR WITH ELABORATE
MARQUETRY INTARSIA

Italian, dated 1548

Consisting of a series of sunken panels inlaid with arabesques and interior perspectives with arches, the lower panels carved in relief with two monogrammed cartouches and a cartouched vignette of a landscape with a ram flaming in sacrifice on an altar; the whole surrounding a central panel inlaid in amazing detail with a group depicting the Last Supper within a palatial mansion, with a glimpse of peasants and other shepherds in a landscape without. Inscribed: FRATER DAMIANVS CONVERSVS BERGOMAS ORDINIS PRAEDICATORVM FACIEBAT MCXLVIII.

10 feet 9 inches x 7 feet 5 inches

Note: According to the inscription this marquetry would appear to be the work of one Brother Damian of Bergamo, of an order of preaching monks. This, together with the marquetry woodwork of the wainscot in the corridor (*q.v.*), is understood to have originally been a part of the interior of the chapel in the Château de la Bastie d'Urfé (Loire) which was built by Claude d'Urfé about 1545-50.

From Emile Peyre, Paris

†342. RENAISSANCE PAINTED AND PARCEL-GILDED CEILING

Italian, XVI Century

Coffered ceiling divided into seven rows of six panels painted with Renaissance leaf scrollings centring gilded rosettes on a dark green ground, enclosed by borders of Renaissance foliations with red ground.

31 feet 10 inches x 29 feet 6 inches

†343. FIVE CARVED AND GILDED SANCTUARY LAMPS

Italian Baroque

Lobed vase with three festooned cherub heads supported by chains to an upper coronet. Fitted for electricity.

Diameter 17 inches

†344. FOUR CARVED AND GILDED SANCTUARY LAMPS

Italian Baroque

Similar to the preceding.

†345. FOUR CARVED AND GILDED SANCTUARY LAMPS

Italian Baroque

Similar to the preceding.

MAIN FLOOR—*Continued*

GRAND BALLROOM

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727-1788

346. *THE WOODMAN'S RETURN*. Verdant landscape with trees in summer foliage bordering a road which winds into the foreground, where a young woodman appears making his way home. In the sunlit middle distance, two donkeys stand on the brow of a hill; in the far distance, a square tower rises above the misty outlines of woods. Glowing sky with heavy rolling clouds.

40 x 50 inches

1350-
Note: A letter from H. O. Watson & Co., from whom the painting was purchased, is published in part in the catalogue of the collection of James Henry Smith (New York, 1920) as follows: "In relation to the Gainsborough landscape sold to you, we can say that it was purchased by Mr Lambert's agents from Messrs Laurie & Co., of 15 Bond Street, London, who assured him that it was the picture mentioned in Fulcher's *Life of Gainsborough* and which he had purchased from the family of Dr Freckleton, and was the very one presented by Gainsborough to his physician Dr Chorlton, of Bath. It came directly to Mr Lambert and has been in his possession ever since."

Collection of Dr Chorlton, Bath

Collection of Dr Freckleton, London

From Laurie & Co., London

From H. O. Watson & Co., New York

Collection of James Henry Smith, New York, 1910

Recorded in George Williams Fulcher, *Life of Thomas Gainsborough, R.A.*, 1856,
p. 230

Recorded in Sir Walter Armstrong, *Gainsborough and His Place in English Art*,
1899, p. 205

[See illustration]



[NUMBER 346]

MAIN FLOOR—GRAND BALLROOM—*Continued*

GERARD VAN HONTHORST

DUTCH: 1590-1656

347. *PORTRAIT OF A CAVALIER OF THE COURT OF CHARLES I.*
Full-length figure standing to half right, leaning upon the back of a chair, and holding in the right hand a cavalier's hat with scarlet, white and green plumes; he wears a leather buff coat with wide lace collar, slashed white sleeves, and gray breeches with knee boots. Dark background, with coat-of-arms at upper left.

78 x 46 inches

[See illustration]



[NUMBER 347]

MAIN FLOOR—GRAND BALLROOM—*Continued*

SPANISH SCHOOL

EARLY XVII CENTURY

550- 348. *PORTRAIT OF A BOURBON PRINCE*. Full-length figure to half left, standing beside a table covered with crimson velvet, holding a pair of dividers placed beside his plumed helmet; he wears gold-damascened armor with goffered ruff and collar, and paned gold-embroidered breeches. Background with crimson drapery. 80 x 46 $\frac{1}{4}$ inches

[See illustration]

NEAPOLITAN SCHOOL

XVII CENTURY

750- 349. *S. SEBASTIAN*. Three-quarter-length nude figure of the saint bound to a tree, his body pierced with arrows, the head bowed in profile to the right. 25 x 29 inches

JOHANNES HUBERTUS LEONARDUS DE HAAS

DUTCH: 1832-1880

275- 350. *DONKEYS*. Three donkeys standing in the foreground of an open landscape, a boy in a red coat resting at the right before low shrubs. Red-roofed houses appear in the far distance. Signed at lower left J. H. L. DE HAAS.

Panel: 31 x 39 inches

International Exhibition, Munich

JEAN FRANCOIS MILLET (AFTER)

360- 351. *THE SOWER, AFTER MILLET*. Figure of a peasant, in red tunic and blue trousers with leggings, sowing seed on a hillside; in the right distance, on the brow of a hill, a peasant with a plough drawn by oxen. 41 $\frac{1}{2}$ x 34 inches

Note: After the painting by Millet in the Museum of Fine Arts, Boston, a replica of which is in the Vanderbilt collection, New York. The original painting was executed in 1850, shown in the Salon of that year, and lithographed by Millet in 1851. See Moreau-Nelaton, vol. I, fig. 61.



[NUMBER 348]

MAIN FLOOR—GRAND BALLROOM—*Continued*



[NUMBER 352]

352. BRUSSELS RENAISSANCE TAPESTRY FOUR-FOLD SCREEN

Circa 1600

325 ✓
Probably depicting an Old Testament subject. On the right, a bearded and turbaned monarch, enthroned with elders at his side, is listening to a petition read to him by a man who stands before him bareheaded and wearing crimson and blue raiment; to the left the same monarch is depicted in a military camp with a warrior chief pleading before him and offering a chest of treasure, laden camels and figures unloading other treasure in the background. Gilded frame of Louis XIV design crested with carved mascarons, C-scrolls, and dolphins.

Height 8 feet 10½ inches; length 10 feet 8 inches

[See illustration]

10 353. RÉGENCE PARCEL-GILDED AND DECORATED SEDAN CHAIR XVIII Century
Exterior covered with black leather with gilded borders and decorated panels;
interior re-lined with crimson and yellow silk damask. Height 5 feet 10 inches

354. SCULPTURED WHITE MARBLE STATUE

Gustave Frédéric Michel; French: b. 1851

100 La Rêve. Standing figure of a young woman, her eyes closed as in a dream, her hands and arms enveloping and partially supporting her head; nude except for a diaphanous drapery over the right leg bent kneeling on a rock. Signed G. Michel; on marble square plinth. Total height 9 feet 4 inches

10 355. LOUIS XV PARCEL-GILDED AND DECORATED SEDAN CHAIR

French, XVIII Century

Black and green leather-covered exterior with gilded borders and panels painted with landscapes. Glazed sides and door; interior lined with amber silk velvet and satin. Height 6 feet 2 inches

7 90 356. RÉGENCE RICHLY CARVED AND GILDED CONSOLE TABLE

The voluted supports, frieze, and stretchers carved with female satyrs, *putti*, masks, scrolls, and foliage; *vert antique* marble top.

Height 34½ inches; length 49½ inches

10 90 357. RÉGENCE RICHLY CARVED AND GILDED CONSOLE TABLE

Similar to the preceding.

358. CARVED AND GILDED DUCHESSE IN JARDINIÈRE VELVET

Louis XV Style

Shaped settee with individual seat at either end, upholstered and covered in jardinière velvet and green brocatelle; voluted frame and supports carved with leafage and shells.

Length 12 feet

5 20 359. RÉGENCE RICHLY CARVED AND GILDED FOUR-FOLD MIRROR SCREEN

Four rectangular panels carved with winged female figures, *putti*, laurel sprays, and cornucopiae silhouetted against a background of mirror glass.

Height 9 feet; width 8 feet 8 inches

MAIN FLOOR—GRAND BALLROOM—*Continued*



360. SILK LAIDWORK EMBROIDERY AND CRIMSON CUT VELVET
FOUR-FOLD SCREEN

Florentine, circa 1600

130- Four tall rectangular panels designed with bold symmetrical foliage volutes, fruits, flowers, and birds in silk laidwork embroidery in a ground of silk crimson cut velvet; the richly carved frame formed of pilasters supporting openwork pediments composed of leaf *rinceaux*, masks, and fruits.

Height 10 feet 5 inches; length 9 feet 6 inches
[See illustration]

80- 361. FOUR CARVED AND GILDED BANQUETTES IN WINE RED VELVET

Louis XIV Style

Long bench with strap-scrrolled and shell-carved gilded frame; leaf-carved and scrolled stretchers. *Length 7 feet 6 inches*

80- 362. FOUR CARVED AND GILDED BANQUETTES IN WINE RED VELVET

Louis XIV Style

Similar to the preceding.

135- 363. SIX CARVED AND GILDED TABOURETS IN WINE RED VELVET

Louis XIV Style

Stool with richly carved and gilded stretchered frame, covered to match the preceding. *Length 28 inches*

90- 363A. SIX CARVED AND GILDED TABOURETS IN WINE RED VELVET

Louis XIV Style

Similar to the preceding.

90- 363B. SIX CARVED AND GILDED TABOURETS IN WINE RED VELVET

Louis XIV Style

Similar to the preceding.

90- 363C. SIX CARVED AND GILDED TABOURETS IN WINE RED VELVET

Louis XIV Style

Similar to the preceding.

90- 363D. SIX CARVED AND GILDED TABOURETS IN WINE RED VELVET

Louis XIV Style

Similar to the preceding.

†364. THE RÉGENCE RICHLY CARVED AND PARCEL-GILDED OAK
BOISERIE AND THE DECORATED CEILING OF THE GRAND BALLROOM

Comprising the complete paneling for the four walls including French windows and glazed entrance doors, also the vaulted ceiling of painted canvas depicting Eros, nymphs, and amors on clouds.

Height 45 feet; length 67 feet; width 45 feet 9 inches

Note: Said to have originally been in the *château* of Pheobus d'Albert, Baron de Foix, Chevalier of the court of Louis XIV and Marshal of France. His monogram may be traced in the lunettes over the doors and windows. The iron and bronze musicians' gallery is of the design termed '*singerie*' and came from an old building of an Italian municipality. The iron grille above the large bay window is a reproduction of the musicians' gallery and conceals the pipes of the great organ.

[See illustration facing page 79]

†365. BUILT-IN PIPE ORGAN

E. F. Walcker & Co., Ludwigsburg

The mahogany and oak console as situated in the bay window of the grand ballroom, the pipes and equipment built into the architecture of the ballroom and connecting with other parts of the house. Bears two enamel tablets inscribed *Opus 877-1899.*

MAIN FLOOR—*Continued*

GRAND BALLROOM CONCLUDED



[NUMBER 366]

†366. CRYSTAL GLASS AND GILDED BRONZE LUSTRE CHANDELIER

Louis XV Style

600— Voluted branches arranged in three tiers elaborately hung with shaped crystal glass pendants and with sconces for twenty electric candle lights.

Diameter 40 inches

[See illustration]

†367. CRYSTAL GLASS AND GILDED BRONZE LUSTRE CHANDELIER

Louis XV Style

600- Similar to the preceding.

†368. CRYSTAL GLASS AND GILDED BRONZE LUSTRE CHANDELIER

Louis XV Style

500- Similar to the preceding.

†369. CRYSTAL GLASS AND GILDED BRONZE LUSTRE CHANDELIER

Louis XV Style

500- Similar to the preceding.

†370. CRYSTAL GLASS AND GILDED BRONZE LUSTRE CHANDELIER

Louis XV Style

500- Similar to the preceding.

†371. CRYSTAL GLASS AND GILDED BRONZE LUSTRE CHANDELIER

Louis XV Style

500- Similar to the preceding.

†372. CRYSTAL GLASS AND GILDED BRONZE LUSTRE CHANDELIER

Louis XV Style

600- Similar to the preceding.

†373. CRYSTAL GLASS AND GILDED BRONZE LUSTRE CHANDELIER

Louis XV Style

600- Similar to the preceding.

†374. CRYSTAL GLASS AND GILDED BRONZE CHANDELIER

With branches for eight lights radiating from a central shaft and hung with a series of crystal pendants and festoons.

Diameter 24 inches

130-

†375. FIVE GILDED BRONZE WALL SCONCES

Louis XVI Style

Comprising a set of four lights, with curved branches for two electric lights suspended on a ribbon knot; and one slightly larger, for three lights. [Lot.]

Heights 18 and 30 inches

90-

MAIN FLOOR—*Continued*

LONG GALLERY

376. THREE CARVED WALNUT AND GENOESE CRIMSON VELVET STATE CHAIRS

Italian Renaissance

120 Seat and high square back in sixteenth century Genoese crimson velvet; flat arms carved with cartouches, on turned supports with bar feet. One with carved frontal stretcher. Frames reconstructed.

377. PAIR CARVED OAK AND ROSE CRIMSON BROCATELLE STATE CHAIRS

Italian Renaissance Style

60 Type of the preceding, with modern frames; covered in seventeenth century rose crimson and yellow silk brocatelle; gilded scroll finials.

378. RENAISSANCE WROUGHT IRON AND COPPER JARDINIÈRE

65 Octagonal iron basin, set into a copper frame; on wide scrolled cruciform stand.

Height 31½ inches; diameter 28 inches

379. PAIR APPLIQUÉ VELVET AND SILK EMBROIDERY HANGINGS WITH VALANCE

Italian, XVII Century

210 Deep valance and pair of large hangings, of which the upper third is in plain Genoese crimson velvet of the period; the remainder appliqué in wine red velvet and silk embroidery on an old gold silk ground with large urns of fruit and foliations, enclosed with strap-scrolled frames of foliage. As exhibited. [Lot.]

Each: 14 feet x 6 feet

†380. STAINED AND PAINTED GLASS WINDOW

Flemish, XVII Century

Belonging to the series in the grand hall, with one double scene from the lives of the saints flanked by figures of bishops and enclosed by panels of coats of arms with Latin inscriptions and various dates; surrounded by a background of small grisaille diaper motives. With restorations. 12 feet 10 inches x 7 feet 6 inches

Collection of Vicomte de Sauze

[See illustration]

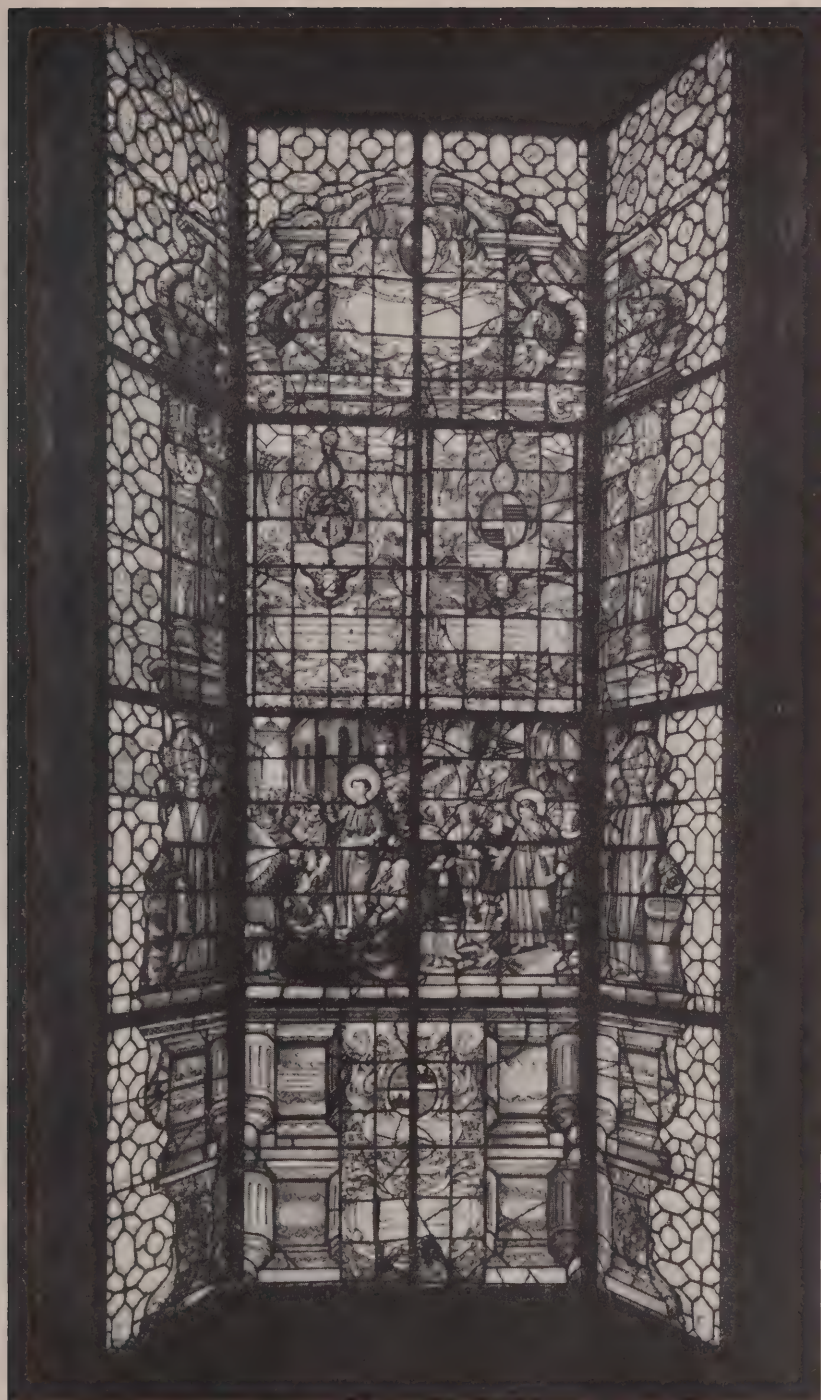
†381. STAINED AND PAINTED GLASS WINDOW

Flemish, XVII Century

Companion to the preceding.

Collection of Vicomte de Sauze

17450
308-309-310



[NUMBER 380]

MAIN FLOOR—LONG GALLERY—*Continued*

7000-
(341) †382. UNIQUE CARVED AND PARCEL-GILDED WALNUT WAINSCOTING WITH ELABORATE MARQUETRY INTARSIA *Italian, dated 1547*

This comprises the paneling on both sides of the long gallery to a height of nearly eight feet, excluding the lighting fixtures. The whole is divided as follows: a cornice (which is possibly a later addition) with a running design of gilded and scrolled acanthus, surmounts a frieze with a Latin inscription, apparently incomplete, with moralistic texts; below this is a series of upper panels in marquetry separated by flat Ionic pilasters and, in the base, corresponding panels carved in *bas relief* with strapwork picked out with gilding, and centring alternately a winged cherub head and an altar with a flaming sacrifice. The upper (marquetry) panels are inlaid in minute detail, alternately with strapwork arabesques and pictorial scenes, including such subjects as a palace courtyard, a street, S. Jerome with a lion in the wilderness, a mountain landscape with wild animals, a still life consisting of a lute and antiphonary, etc., etc. In addition, one larger panel depicts the day of Pentecost, with the Virgin and the Apostles within a portico, the Holy Ghost appearing above them, while figures make their way through the streets of the town without. This scene is signed at lower right as follows: FRANCISCI ORLANDINI VERONENSIS OPVS 1547. With restorations. *Height 7 feet 7 inches; total length about 98 running feet*

Note: According to the inscription, this marquetry would appear to be the work of one Francisco Orlandino of Verona. This wainscot, together with the marquetry door of the dining room (*q.v.*), is understood to have originally been a part of the interior of the chapel in the Château de la Bastie d'Urfé (Loire) which was built by Claude d'Urfé about 1545-50.

From Emile Peyré, Paris

Also 341 [See illustration of part]

†383. THE CRIMSON SILK DAMASK FRIEZE COVERING THE LONG GALLERY

Spanish Baroque

310- Design of lyre-shaped foliage frameworks enclosing floral panaches. As exhibited. [Lot.]

†384. PAIR CARVED, GILDED AND POLYCHROMED 'LÜSTERWEIBCHEN'

Tyrolese, Late XVII Century(?)

130- Crowned half-length figure of the Virgin holding chalice and escutcheon, springing from a cluster of gilded rococo scrolls, the whole emerging from a dolphin body fitted with stags' horns. Fitted for electricity. *Width 37 inches*



[NUMBER 382 IN PART]

MAIN FLOOR—LONG GALLERY—*Concluded*

150- †385. THREE PAIRS ITALIAN CARVED, GILDED AND POLYCHROMED
WALL FLAMBEAUX

In the form of a black arm holding a gilded quiver-form torch, fitted for electricity.
Height 29 inches

170- †386. TWO PAIRS ITALIAN CARVED, GILDED AND POLYCHROMED
WALL FLAMBEAUX
Similar to the preceding.

GROUND FLOOR

[NUMBERS 387 TO 416 INCLUSIVE]

RECEPTION ROOM

AUSTRIAN SCHOOL

XVIII CENTURY

PORTRAITS OF THE EMPRESS MARIA THERESA
THE EMPEROR FRANCIS I AND CHILDREN

[NUMBERS 387 TO 393 INCLUSIVE]

†387. *EMPRESS MARIA THERESA*. Half-length figure in brocaded pale blue gown with gold embroidery, and rose-lined gold mantle; turned to half left before a crimson cushion supporting her crown and an orb, resting her hand upon a sceptre.
36½ x 28½ inches

260- Empress Maria Theresa (1717-1780), Archduchess of Austria and Queen of Hungary and Bohemia, daughter of the emperor Charles VI. Married Francis of Lorraine (see note to the following) in 1736; succeeded her father, 1740, by virtue of the Pragmatic Sanction. Her title disputed, led to the War of the Austrian Succession. She had sixteen children, some of whom are portrayed in the following portraits, among them Joseph II, whom she made co-regent in 1765, Leopold Grand Duke of Tuscany, and Marie Antoinette, who became Queen of France.

†388. *EMPEROR FRANCIS I.* Portrayed at half-length to half left, in armor with gold mantle lined in crimson, wearing the scarlet ribbon and pendant of the Golden Fleece. He holds a baton in his right hand. A jeweled crown rests on a rose cushion at the side. 36 x 28½ inches

Francis I (1708-1765), Emperor of the Holy Roman Empire, first known as Francis Stephen, Duke of Lorraine, and Grand Duke of Tuscany; son of Leopold, Duke of Lorraine, and Elizabeth Charlotte of Orléans. Married in 1736 Maria Theresa (the last of the Hapsburgs) whose co-regent he became on her accession (1740) to the hereditary dominions of the House of Austria; founder of the branch of Hapsburg-Lorraine. For a time in command of the armies in the War of the Austrian Succession. Elected Emperor in 1745.

540 †389. *PORTRAITS OF AN ARCHDUKE AND ARCHDUCHESS: PAIR PAINTINGS.* Half-length figures of a young woman in greenish blue décolleté gown with jewels; and of a youth in cuirass and ivory coat with red facings, wearing the pendant of the Golden Fleece. With crowns resting on cushions at their sides. 24½ x 19½ inches

400 †390. *PORTRAITS OF TWO ARCHDUCHESSSES: PAIR PAINTINGS.* Portraits of children, one in jeweled mauve gown with gray scarf, the other in gold-embroidered green gown with white jacket; crowns at their sides. 24½ x 19½ inches

600 †391. *PORTRAITS OF TWO ARCHDUCHESSSES: PAIR PAINTINGS.* Youthful portraits, one in coral gown trimmed with lace and jewels, with gray scarf, and the other in buff yellow lace-trimmed gown with green scarf, flowers ornamenting her hair; crowns placed at their sides. 24½ x 19½ inches

600 †392. *PORTRAITS OF AN ARCHDUKE AND ARCHDUCHESS: PAIR PAINTINGS.* Portraits of children, one a boy in gold-trimmed white coat, rose-lined ermine mantle and plumed black cap, the other a young girl in blue frock with crimson-lined ermine mantle; crowns at their sides. 24½ x 19½ inches

700 †393. *PORTRAITS OF TWO ARCHDUCHESSSES AND AN ARCHDUKE: THREE PAINTINGS.* Waist-length portraits of a young woman in jeweled and lace-trimmed blue gown with ermine-lined mantle; of a child in gray gown with veil headdress; and a youth in gold-embroidered white coat with scarlet ribbon and pendant of the Golden Fleece. Crowns placed at their sides. 24½ x 19½ inches

300 394. *CARVED AND GILDED CANED LOVE SEAT* *Louis Philippe Style*
Elaborately carved frame with caned back and sides, crested with an urn of flowers; cabriole legs. Seat cushion and back valance in ivory silk brocade.

Length 5 feet

GROUND FLOOR—*Continued*

RECEPTION ROOM CONCLUDED

395. RÉGENCE KINGWOOD AND ACAJOU MARQUETERIE TALL CASE CLOCK

Passemant, Paris

180- Quadrangular *bombé* case, the sides inlaid with trellis marquetry, the front with panels of seaweed foliations; mounted in *bronze doré* with rococo rims, endive scrolled panels, rocaille cresting, etc. Nineteenth century.

Height 6 feet 10 inches; width 20 inches

396. LOUIS XIV CARVED AND GILDED CONSOLE WITH MARBLE TOP

40- Oblong top of *rouge de Flandre* marble, repaired, on fluted frieze with *ajouré* strap-scrolled pendants centring shell motives; carved quadrangular tapering legs with X-stretcher. Some imperfections. *Height 32 inches; length 58 inches*

397. HAND-TUFTED CRIMSON CARPET

130- Plain, with maroon border. As exhibited. *24 feet 10 inches x 15 feet 7 inches*

398. TWO PAIRS CRIMSON PLUSH VELVET WINDOW HANGINGS

Interlined and fringed. *7 feet 9 inches x 5 feet 6 inches*

70- †399. SCULPTURED AND PARCEL-GILDED MARBLE MANTEL *Louis XVI Style*

50- With scrolled pilasters sculptured with gilded acanthus leaves, the frieze with panels of gilded wave scrollings centring an urn; with trellised gilded iron surround, and cast iron fireback. [Lot.] *Exterior height 48 inches; length 6 feet*

400. PAIR WROUGHT BRONZE ANDIRONS

Florentine Renaissance Style

65- Of tiered form, with amors surmounting a series of plinths ornamented with satyrs standing upon rams' masks at the corners, the base with figures of *putti* upon monsters, etc. Together with a stand of iron fire tools and a cresset stand. [Lot.] *Height of andirons 36 inches*

†401. SIX BRONZE DORÉ WALL SCONCES

Louis XV Style

Foliage cluster with three scrolled arms for lights and enriched with a bow-knotted spray of flowers. Fitted for electricity. *Height 19 inches*

30- †402. FIVE BRONZE DORÉ WALL SCONCES

Louis XV Style

25- Similar to the preceding.

ENTRANCE VESTIBULE

†403. PAIR FINELY WROUGHT AJOURÉ STEEL ENTRANCE DOORS

Enriched with a vertical grille wrought with formalized rosettes and gilded lilies, and centring oval medallions with spread eagles.

Height 10 feet 4 inches; total width 5 feet 8 inches

†404. SET OF THREE MAMMOTH GILDED TOLE HALL LANTERNS

Italian Baroque

Hexagonal, with gadrooned bulbous base on which are seated six nude figures of men with corresponding *putti* figures on the dome. Fitted for electricity. [Lot.]

405. SIX TURNED WALNUT AND CRIMSON SILK DAMASK STATE CHAIRS

Italian, XVII Century

Seat and high cartouche-form back in antique crimson silk damask, open scrolled arms on turned supports, turned legs and stretchers; show variations. Some restored.

From Stefano Bardini, Florence

406. CARVED WALNUT REFECTORY TABLE

Florentine Renaissance

Massive oblong top, on vasiform end supports carved with an escutcheon between pilasters supporting caryatid busts, flanked by festooned volutes ending in lion-paw feet. Reconstructed.

Height 37 inches; length 13 feet 1 inch

407. INTARSIA CARVED WALNUT THRONE SEAT

Italian Renaissance

Back with fluted pilasters surmounted by frieze and tympanum carved with Vitruvian scrolls, with a sheathed putto and *affrontés* winged monsters; enclosing a marquetry panel of *putti* and an urn of foliations; hinged and paneled seat.

Height 8 feet 3 inches; width 48 inches

408. PAIR CARVED WALNUT CASSAPANCHE

Italian Renaissance Style

With panel back, closed scrolled ends carved on the front with foliations, and carved bulbous underframing; seat cushion in antique velvet.

Length 8 feet 5 inches

409. PAIR UPHOLSTERED ARMCHAIRS

Covered in garnet velours trimmed with fringe.

410. PAIR STONE BENCHES

With oblong top on supports carved with *adossés* monsters with lion-paw feet; seat cushions in sixteenth century Genoese velvet.

Length 7 feet 7 inches

GROUND FLOOR—ENTRANCE VESTIBULE—*Concluded*

20- 411. MAHOGANY RAIL-BACK WING ARMCHAIR

With couched garnet velvet cushions. Together with a half-round tabouret in Chinese blue brocade. [Lot.]

105- 412. SET OF FIVE PAINTED LEATHER WALL PANELS FOR A LIBRARY

Early XVII Century(?)

Painted with groups of ladies, nobles, and soldiery, in Louis XIII and Roman costume; decorated borders embossed with brass nails. As exhibited. [Lot.]

7 feet 2 inches x 6 feet 3 inches and 9 feet 1 inch

Pan †413. SCULPTURED MARBLE FIREPLACE

Florentine, XVI Century

Overhanging mantel with leaf-carved and echinus-molded cornice and frieze enriched with pairs of dolphins, on acanthus-scrolled brackets carved with flowers; above flat side pilasters sculptured with a series of Renaissance urns. With restorations. Together with a cast iron fireback. [Lot.]

Exterior height 6 feet 10 inches; width 6 feet

30- 414. STEEL AND GILDED BRONZE HEARTH GARNITURE

Pair of spirally twisted tall andirons, stand of four fire tools, and *ajouré* rectangular fender. [Lot.]

Height of andirons 38 inches; length of fender 37 inches

Pan †415. SEVEN BRONZE WALL SCONCES

Spear garlanded with bay leaves centring a helmeted head of Athene, supporting five arms for lights. Fitted for electricity.

Height 31 inches

Pan †416. SIX BRONZE WALL SCONCES

Similar to the preceding.

[END OF SALE]

PARKE-BERNET GALLERIES • INC

*designs its catalogues and directs
all details of illustration, text
and typography*

**THE METROPOLITAN
MUSEUM OF ART**

Thomas J. Watson Library

